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THE MUSIC TEACHERS NATIONAL AS-SOCIATION, now in its seventy-first year, will hold its annual convention at St. Louis, Missouri, on February 27-28, March 1-2, with headquarters in the Hotel Jefferson. Under the supervision of Russell V. Morgan, president, the program will offer opportunity for teachers to attend forums on a wide variety of subjects, including Music in Therapy, American Music, Musicology and Education, Organ and Choral Music, Pan American Music, Psychology of Music, and School Music.



THE TWENTY-FOURTH biennial convention of the National Federation of Music Clubs will be held in Detroit, Michigan, April 20 to 27, with Mrs. Guy Patterson Gannett, national president, presiding. A fea-

of twelve winners of past Young Artists Harrell and Regina Reznick singing the of 50,000 francs in cash, a violin, and Auditions of the Federation. Prominent among the artists who got their start towards fame with the winning of a Federation award are three Metropolitan Opera singers: Margaret Harshaw and Martha Lipton, altos; and Robert Weede, American première on January 3 by A. Powell, research engineer for the Incredit, including three symphonies, three baritone. Other winners who will appear include Jacques Abram, Ida Krehm, phony, Samuel Sorin, Eunice Podis, Eula Beal, Louise Lockland, Nan Merriman, and

man conductor, former director of the in the repertoire is also Alban Berg's Berlin Philharmonic Orchestra, was ac- "Wozzeck." The artistic director will be quitted of Nazi activities by the Berlin Tullio Serafin, who conducted many denazification tribunal, in December. The brilliant performances, including several subscription sale for the current season ance on October 7, when it was played trial occupied two full days.

SAMUEL BARBER and Marc Blitzstein are at work on operas commissioned by the Koussevitzky Music Foundation. This will be Barber's first efforts in the op-

THE LATE James H. Rogers, American composer and disciple of César Franck, was music critic of the Cleveland Plain Dealer from 1915 to 1932. A group of his friends commissioned the well known artist, Mary Seymour Brooke, to paint a portrait of Mr. Rogers, which was presented to the Historical Society of Western Reserve University, at Cleveland,

cember. Mr. Janssen made his debut with phony Orchestra. the Metropolitan Opera in 1939.



ciation, as part of a

written originally for radio production, is house in that city. the nineteenth American opera to be pretemporary treatment of the story of Sam- has won the international competition ranging in size from over thirty feet in

ture of the programs son and Delilah. Max Rudulf conducted held recently in Paris by Marguerite Long will be the appearance the première performance, with Mack and Jacques Thibaud. The award consists principal roles.

> RICHARD STRAUSS, now eighty-two years of age, has written a new work entitled "Metamorphoses," which had its ing was recently demonstrated by Hugh Rogers has many large works to his Serge Koussevitzky and the Boston Sym- diana Steel Products Company at Val- operas, orchestral suites, cantatas, and

Opera House is now set for early in May. paper tape has magnetic properties sim- junction with Columbia University and Toscanini is scheduled to conduct the WILHELM FURTWAENCLER, noted Ger- initial performance of "Otello." Included recorder. premières, at the Metropolitan in New of the Metropolitan Opera Association by the New York City Symphony, con-York from 1924 to 1935.

> THE NATIONAL FEDERATION of Music any previous season. A very healthy con-Clubs will take the initiative in raising dition, indeed. funds for the rebuilding of London's famous Queen's Hall, bombed out during the London blitz. Under the direct auspices of the International Music Relations Committee of the Federation, chairmen in the various states will lead the St. Paul's Cathedral, attended by King from the Nazis all during the war. drive in the local communities. The co- George and Queen Elizabeth, the conchairmen in this country are Mme Olga cluding number was the singing of the Samaroff-Stokowski and Mr. Charles National Anthem, But the nationalistic Cooke, while in Great Britain, Dame second stanza was eliminated by the Myra Hess is heading the campaign.

THOR JOHNSON, who was conductor of the first symphony orchestra in the Army during the war, has been named con-HERBERT JANSSEN, baritone of the ductor of the Cincinnati Symphony Or-Metropolitan Opera Association, who is chestra for the 1947-48 season, Mr. Johnfamous for his roles of Wotan and Hans son succeeds Eugene Goossens, who has Selected by David Webster, general ad-Sachs, and his wife, Erna, received their resigned to accept the position as con- ministrator of Covent Garden, after a in Los Angeles, Cali-United States citizenship early in De- ductor of the Sydney (Australia) Sym- series of auditions, the singers are Hubert

> PROKOFIEFF'S NEW OPERA, "War and soprano; Audrey Bowman, soprano; and cember 24, 1881, Mr. Cadman had most "THE WARRIOR," a Peace," is scheduled to be produced by Jess Walters, baritone. new American opera by the Metropolitan Opera Company to-Bernard Rogers and wards the close of the present season, Norman Corwin, had its Emil Cooper will direct the performance, first stage performance which will be in English. The opera, in on January 11, when it five acts in the original, will be cut, with Arts in Mexico City, embarked on a tour and was received with great acclaim by was given by the Met- permission of the composer, to three acts of Mexico which took it to cities which critics and public alike. ropolitan Opera Asso- for the Metropolitan production.

double bill with the new WHEN MARIAN ANDERSON gave a re-English version of "Han- cital in New York City on January 5 it sel and Gretel." The opera, which was was her forty-fifth consecutive sold-out the largest in St. Louis, will be installed California. Her age was eighty-four. Born

THE PITTSBURGH SYMPHONY ORCHES-

TRA, which opened its twentieth anniversary season in October, will give a week of concerts in Mexico City as the climax of its annual tour. As a return gesture, Carlos Chavez, the eminent conductor of Mexico, will appear in Pittsburgh as guest conductor during the orchestra's regular season.

length to the smaller ones the size of a

lead pencil. It will be one of the most

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AMONG THE TWELVE new members recently elected to the National Institute of Arts and Letters, two composers were elected to the Department of Music: Louis Gruenberg and Bernard Rogers, Mr. Gruenberg has won

thirty-eight concerts in various cities

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never before had heard symphony con-

ing for world brotherhood, was added.

throughout Europe.



many awards for his various works, including the David Bispham Medal for his opera, "Emperor Jones." One of his most recent compositions is a Concerto for Violin, written on commission from Jascha Heifetz, Bernard paraiso, Indiana. Using a ribbon of paper other compositions. He is the recipient of numerous awards, his most recent being THE OPENING of the rebuilt La Scala rous base, it was demonstrated that this the Alice Ditson Award, given in conilar to the steel thread used in the wire the Metropolitan Opera Association for his one-act opera, "The Warrior,"

> PROOF that the boom in opera is still DARIUS MILHAUD'S Concerto for Two on is seen in the announcement that the Planos had its first New York performbroke all previous records. More of the ducted by Leonard Bernstein, with Arthur house was sold out in advance than in Gold and Robert Fizdale as soloists.

> NATHAN MILSTEIN has purchased the Stradivarius violin known to connoisseurs THE ENGLISH national anthem, God as the "Ex-Goldman," which he plans to Save the King, was recently sung in Lon- use on his concert tour this season. It don in a new official version. At a service dates back to 1716. Its previous owner in of intercession for the United Nations, in Europe succeeded in keeping it hidden

## The Choir Invisible

CHARLES WAKEFIELD CADMAN, distinguished American composer among those engaged as members of the whose songs, From the Land of the Sky Blue Water and At Dawning, are world known, died fornia, on December 30. Born in Johnstown, Watters, coloratura soprano; Doris Doree. Pennsylvania, on De-



of his musical training in Pittsburgh. He wrote many songs, some of them Indian songs which attained great popularity. ico, under Carlos Chavez, following the His opera, "Shanewis," was produced at close of its season at the Palace of Fine the Metropolitan Opera House in 1918

CARRIE JACOBS BOND, beloved composer of many of America's best known A NEW FOUR-MANUAL organ, said to be songs, died on December 28 at Hollywood, by the Kilgen Organ Company in the in Janesville, Wisconsin, in 1862, Mrs. St. Louis Cathedral. The instrument will Bond attained fame as a composer only sented by the Metropolitan, It is a con- ARNOLD EIDUS, New York violinist, have more than five thousand pipes, after a heart breaking struggle. Among (Continued on Page 115)

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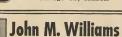
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## The Mind That Carried Music to Williams

HOMAS A. EDISON was born in Milan, Ohio, February 11, 1847. This month the entire world is celebrating his one hundredth anniversary. Geologists tell us that millions of years ago, in that fiery fog when the world was coming into existence, various forces had a part in making this earth of ours. Just what these forces were is still a divine mystery. Certainly, electricity in some form was one of them. It remained for an American inventor, the little schooled but wise and learned Benjamin Franklin, to identify lightning with electricity. With kite and key he went to the banks of the Schuylkill River in Philadelphia and, in 1752, with the simplest and most direct means, demonstrated to the world the solution of a problem which had concerned all wise men. This quality of penetration of the unknown in the mind of an inventor is, in itself, a kind of cosmic creative force. It seem-

ingly is reserved for only a relatively few of God's children. The millions pass by the miraculous secrets of life, like water flowing down a stream. Only the poets, the philosophers, the artists, the scientists, with trained imaginations, have the vision to discover the great truths.

The measure of a man's greatness must be determined by the extent and duration of the benefits he creates for his fellow men. In the "Encyclopedia Britannica" a little less than a column is given to Thomas A. Edison, whose inventions and discoveries have benefited, untold millions in all lands, while the Encyclopedia devotes many times this space to statesmen and politicians whose influence was confined to a short and almost forgotten period in British history.

Edison as an inventor was

like Franklin in many ways, and utterly unlike him in others. Both men were enormously industrious; both were extremely democratic; both were empirical in their methods. Both are outstanding figures in a land of inventors. Edison, however, confined himself very strictly to his own field of invention and was happiest in his laboratories. Franklin was a man of the world and possibly the greatest diplomat we have produced. Franklin's violin playing father intended young Benjamin for the Church, but after very little time in the schools apprenticed the boy to a printer, Both Franklin and Edison were very much interested in music. Accounts of Franklin's musical proficiency are somewhat confused. We know that he invented the harmonica (not the mouth organ) and there are rumors that he attempted musical composition. On the other hand, we have direct, first-hand information about Edison, inasmuch as the Editor's Scotch grandmother was an intimate of Edison's Scotch mother in Michigan and in Ohio, and we never heard of any musical attempts by Edison as a boy.

Edison's schooling, apart from instruction from his mother, was limited to three months in Port Huron, Michigan. When he was twelve he became a "news butcher" on a railroad. At fifteen he became a telegraph operator. When he was twenty-one he took out a patent for an electrical vote recorder, probably the first attempt at a voting machine. His vision was uncanny. As long ago as 1875 he described in the "Scientific American" the discovery of an unknown etheric force indicated by sparks leaping from carbon points placed at a distance, and derived from an interrupted current. In 1883 he invented a forerunner of the modern radio tube. In 1885 he patented a method of transmitting signals between ships at sea by induction. Again, marvelous vision. Remember.

Marconi, "inventor of wireless telegraphy," was only eleven years old when Edison took out these patents.

It was through the invention, or rather the discovery of the principle of the phonograph or "speaking machine," patented in 1877, that Edison's all-important connection with music was established. It must always be recalled that Mr. Edison was a man of extreme simplicity and sincerity. He had a splendid forehead, a magnetic personality, and unforgettable blue eyes. He was a man of no pretense and never gave a thought to the immensity of his accomplishments and their value in providing occupation for millions of workers throughout the world, and joy and comfort for the greater part of the population of the earth. His lack of convention and his language (always utterly



EDISON WITH AN EARLY MODEL OF HIS PHONOGRAPH From an oil painting by Anderson,

frank, to put it mildly) endeared him to all who knew him. Once, at a social gathering where he was more or less isolated

by his extreme difficulty in hearing, he was obviously bored and when approached by a young lady who said, "Mr. Edison, is there anything I can get for you?" he smiled and said, "Yes, I wish you would bring me a nice, affectionate dog."

On one occasion we asked him how it was that with all of his great inventive ability he did not devise something to improve his hearing. He turned to us with his incomparable smile and said. "Gosh! Don't you think I hear enough now?"

In giving us a detailed description, which was too technical for a layman to understand, of how he invented the phonograph, he explained how he was working upon a device to improve the telephone. Suddenly he heard something for the first time in the history of Man. The machine was mirroring the human voice.

(Continued on Page 80)

THE ETUDE



EX-GOVERNOR CHARLES EDISON



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for the genius of his famous father.



At the top of this life Pope is a run interpretable by Mr. Thomas A. Educo who, other lovels prope is a run interpretable by Mr. Thomas A. to the considerable and the properties of the considerable that a least forty firefully tons of old music." come the considerable of the considerable properties of popular American song is reproduced on Popular The theme of this

## My Father and Music

A Notable Article Written Especially for The Etude By the Distinguished Son of Thomas A. Edison

## The Hon. Charles Edison

Former Secretary of the Navy Former Governor of the State of New Jersey

The Hon, Charles Edison, son af Thomas Alva Edison and Mina Miller Edison, was born at Llewellyn Park, West Orange, New Jersey, August 3, 1890. He is a graduate of the Massa-chusetts Institute of Technology (1909-1913). Mr. Edison was Secretary af the Novy (1939-1940) and from 1941 to 1944 was Gavernar of New Jersey, giving that state a government of integrity and efficiency and nanpartisan fairness which never will be forgotten. He has

of integrity and efficiency and neapartison traines which never will do traigers. The first been president of a large number of notional, beinness, and social organizations of for reaching importance in the large state of the second of the the Historical Research Department of Thomas A. Edison, Inc., in securing this article, which embadies historical facts that we are sure our readers will preserve carefully.--Editar's Note.



THOMAS A. EDISON This portrait was taken May 13, 1918, by Walter Scott Shinn.

few years of the nineteenth century, was a luxury that could be afforded only by those who were able to attend operas and concerts or those who could afford to specialize in a musical education and learn to play some instrument. The present, almost universal, enjoyment of music has certainly resulted in a much more general appreciation than was possible fifty years ago. The opportunity which the average man or woman today has of hearing good music has been brought about largely through technical developments, all of which had their origin in the last twenty-five years of the nineteenth century. Strange to say, none of these developments were really aimed at the dissemination of music. They were all improvements in our means of communication. The telephone and the wireless telegraph improved our means of communication over great distances of space while the phonograph and motion picture enabled us to communicate across intervals of time,

#### Closely Related Arts

While at the present state of their development these four arts seem to be separate and distinct, they were in reality very closely related to each other and no one of them could have been developed independently. The original idea for the recording of the human voice was a natural development in connection with father's work on the vibrating diaphragm of the telephone transmitter, and in an article which he wrote back in 1878, not more than eight months after the invention of the phonograph, he poses the question, "Is a vibrating plate or disc capable of receiving a complex motion which shall correctly represent the peculiar property of each and all the multifarious vocal and other sound waves?" His reply to this is simply, "The telephone answers affirmatively." The telephone and the phonograph were, in fact, so closely connected that the destinies of both were presided over in the offices of Charles Cheever, at 203 Broadway; and Gardiner Greene Hubbard, father-in-law of Alexander Graham Bell, was one of the stockholders in the Edison Speaking Phonograph Company, When this office was moved to 66 Reade Street the phonograph

HE ENJOYMENT of good music up to the last this close connection ultimately resulted in the downfall of the phonograph's first sales company.

Late in 1878, the year after the invention of the phonograph, Mr. Edison began his work on incandescent lighting and power distribution and it was ten years before he was able to get back to the improvement of the phonograph. In this ten years he took out about three hundred and sixty patents relating to lighting and power distribution. During this time there had been about four patents taken out on improvements on the phonograph, one of which, by Chichester Bell, cousin of Alexander Graham Bell, and Charles Sumner Tainter, became the basic Graphophone patent. When father again turned his attention to the phonograph, in 1887, he developed the solid shaveable wax cylinder and the cup-shaped sapphire recording needle. In the next year he formed the Edison Phonograph Works, for the manufacture of the improved phonograph, and the Edison Phonograph Company which held the sales rights. The Edison Phonograph Company was sold to The North American Phonograph Company which had been organized by Mr Jesse Lippincott and a group of Philadelphia capitalists. Mr. Lippincott had already obtained exclusive sales rights for the American Graphophone. Both machines were being used principally for office dictation purposes and were distributed through about thirty local companies, with limited territory, usually confined to a single state. Due to the close business association between the phonograph and the telephone business, The North American Phonograph Company adopted the principle of leasing instead of selling its machines and this proved to be a great mistake, resulting, about 1892, in the failure of the company soon after the death of Mr. Lippincott.

The principal asset of this company was its right to sell the Edison phonograph and as father was its principal creditor he eventually was able to purchase the company from the hands of the receivers and form the National Phonograph Company, which took over these assets

This was in 1896 and this date may really be considered the beginning of the musical phonograph business. Meanwhile, nine years previous to the formation and the telephone went along together. Strange to say, of this company and coincident with his development

of the improved wax cylinder phonograph, father started his work on the motion picture, which he considered an adjunct to the phonograph. As he expressed it, he desired to "do for the eye what the phonograph does for the ear and that by a combination of the two all motion and sound could be recorded and reproduced simultaneously. I believe that in coming years, by my own work and that of Dickson, Muybridge Marié, and others who will doubtlessly enter the field that grand opera can be given at the Metropolitan Opera House, in New York, without any material change from the original and with artists and musicians long since dead." How speedily and accurately these predictions made in the early 1890's have been fulfilled is common knowledge. Not only have the voices of the opera stars been recorded, but the moving picture industry has brought to the 'fore thousands of artists whose voices would probably never have been developed without its aid, or at any rate would never have been heard except by a very few.

#### Edison Discovers "Etheric Force"

While it was not until 1913 that Mr. Edison perfected the synchronization of sound and motion picture commercially in his Kinetophone, it is nevertheless a fact that the first experimental projection of motion pictures was accompanied by synchronized sound as early as October 6, 1889, scarcely a year after the development of the improved wax cylinder phono-

Meanwhile a phenomenon which father discovered way back in 1875 and called "etheric force" had been shown by the German scientist, Heinrich Hertz, to be a form of electro-magnetic waves and these had been put to use by Marconi in his wireless telegraph, In 1902, while Marconi was still struggling for recognition, Mr. Edison was approached by one of his assistants who told him that some friend of his wanted to buy Mr. Edison's basic wireless patent of 1885, Mr. Edison realizing that the holder of this patent could make a great deal of trouble for Marconi, refused to sell to anyone but the Italian inventor. Wireless at this time, however, was only code telegraphy but it found its voice about five years later through an application by Lee DeForest of a discovery (Continued on Page 80)

# Musical Kleptomaniacs

by Paul Nettl

I IS a trite axiom that we owe to others what we are and what we have. From our parents we inherit not only material goods-as far as they had any-but also the basic qualitles of our personality. We owe much also to our teachers, among whom, in the widest sense, are found our fellow human beings and all those living and dead who in books or tradition, as authors, philosophers, poets, artists, and physicians, have formed our characters, our knowledge, and our

In the field of music lt is a well known fact that every composer bases his work on that of his predecessors and is influenced by his contemporaries no matter how strong his own personality may be. Hence the music of contemporaries displays similar melodic phrases and similar rhythms and harmony, so that works by the composers of the same nation are sometimes similar to the point of confusion. Even wellschooled listeners often confuse symphonies of Haydn and Mozart, works by Smetana and Dvořák, or arias by Rossini and Bellini. In the symphonies of Dittersdorf and Mysliwetschek we encounter Mozartean phrases, and a symphony of Johann Christian Bach, Johann Sebastian's youngest son, who in London was the teacher of the boy Mozart, was long considered a genuine Mozart piece.

The layman is prone to attribute to the invention of a theme the greater musical significance, while those of the guild know that the development, the adapting, the manner of placing a theme and its final dénouement are most important. In other words, the transfiguration of the theme is more important than its discovery. Therefore one should not be too gleeful at having discovered that a composer has utilized someone else's theme. But it must be admitted there are all gradations of borrowing, from criminal plagtarism to the artistically justified reworking of another's theme, and conscious quotation that is artistically necessary and fruitful,

Among primitive and oriental peoples where notation plays a minor part, or where there is no notation at all, there is not the slightest trace of such a thing as authors' pride. The Hindoo plays his Raga, the Arabian his Macquam, a melodic framework that is public property; he varies it according to his mood and the occasion, Medieval Masses were built upon well-known folk songs, or on themes of the Gregorian chant. Here, too, not the themes, but the adaptations were the question. Actual melodic, thematic invention is an accomplishment of more recent music. With the transition from strict polyphony to a homophonic style, melodic invention and with it a higher estimation of the whole melody itself, gained in importance.

In many musical manuscripts of the Middle Ages and the early modern time we search in vain for the composer. Operatic libretti of the seventeenth and eighteenth centuries often do not indicate the name of the composer, but along with that of the librettlst only the names of the dancers, stage setters, and so forth-so little respect was there for the composer. It often happened then, and even happens today, that amateurs and dilettantes buy compositions from musicians of reputation and palm them off as their own works. The most famous example of this is Mozart's "Requiem." In July, 1791, about five months before his death, the composer had a remarkable visitor, a tall, haggard man in gray clothing, who brought a flattering anonymous letter asking Mozart at what price he would be willing to compose a requiem within a certain period of time. After considerable hesitation Mozart named a price of one hundred ducats. Soon



THE CROWNING OF HANDEL From a contemporary English etching by Heath

thereafter the weird man brought the money with the remark that they would expect the work, but that the performance must be reserved for the purchaser, and that the composer was in no way to try to discover his name. What was the secret of this mysterious commission which was to cause the doomed Mozart so many hours of agony before his death?

## Pirating a Reputation

The unnamed personage was the Viennese Count Franz Walsegg von Stuppach. He wanted to commemorate his deceased wife. The mysterious messenger was his major domo. Walsegg was a patron of music and gave frequent concerts at his house. In accordance with his whim to pass as a composer he continually bought anonymously from composers, and at good prices, quartets which he copied himself and had produced. At the performance he had the musicians guess the name of the composer—whereupon they always flattered him by giving his name. Of the "Requiem" the Count also made a copy, and wrote on the title page "Requiem composto del conte Walsegg," and had the parts written out. Then he directed the performance—the premier of the famous work—on the fourteenth of December, 1793, two years after Mozart's

The cases in which noble-born music lovers decorated themselves in others' musical garments are not the name of Count Ferdinand Ernst Waldstein, The composer was Beethoven.

In these examples, no matter how unfair they may in these examples, of theft. The "goods" were law, fully purchased. Other cases, however, were less

About the middle of the eighteenth century the Roman castrate and harpsichordist, Gluseppe Jozzi published eight "Sonate per 11 Cembalo" at Walsh's in London. He had simply stolen them from his teacher Domenico Alberti (1710-1740), the founder of the "hyperhomophonic" style, (Even today the mechanically broken chords of a piano accompaniment are called "Alberti basses.") In Rome in the second half of the seventeenth century contemporary with the great Arcangelo Corelli (1653-1713) lived the violinist and composer Gluseppe Valentini (1681-1710). His "Alletamenti," Op. 8, for violin and 'cello, in their time had great influence on violin composers, and one of these sonatas, No. 10, E major, seems in its passages even to have influenced Bach's E major Concerto. The greatest influence, if it may be called that, they had however, on the English composer Henry Eccles (1742). a member of the Royal Orchestra in Paris. His twelve solos for the violin are written in the Corelli style and a large number of his sonatas are nothing more than brazenly copied sonatas from Valentini's work. Another plagiarist was Manro d'Alay, called "Il Manrino", a pupil of Vivaldi, who came to London in 1726 with the famous singer Faustina Bordoni, and on the urging of the prima donna published "Cantate a voce sola e Suonate a Violino e Violoncello solo col Basso." The last of these sonatas is nothing but the C minor Sonata, Op. 4, No. 4, of Tartini, Presumably all the other pieces of the collection were stolen goods.

## A Stubborn Struggle

Now that we are discussing London composers of the eighteenth century, it is revealing to examine the events which took place when Handel and Bononcini were waging a stubborn struggle for the favor of the London public. The competition of the two composers attained almost political character since Handel's Interests were furthered by the British court, those of Bononcini by the Duke of Marlborough. London was split into two camps. The adherents of Handel attacked the Italian, the friends of the latter the German. In 1725 appeared that epigram of the English writer John Byron, lampooning the music fervor of the Londoners:

"Some say, compared to Bononcini That Mynheer Handel's but a ninny Others aver that to him Handel Is scarcely fit to hold a candle; Strange all this difference should be 'Twixt 'Tweedle-dum and Tweedle-dee'l'

Of course, Handel and Bononcini were thus brought even more strongly into the limelight. But it was Bononcini who was guilty of one of the worst plagiarisms in music history. When, in 1732, he dedicated to the Academy of Ancient Music a madrigal "In uno siepe ombrosa", supposedly his own composition, but in reality one already published in Venice in 1705, the product of the composer Antonio Lottl, and taken from his "Duetti Terzetti e Madrigali," Bononcini's deception was revealed, when, in 1731, a member of the Academy received from Venice the book containing Lotti's madrigal. When the piece was produced under Lotti's name and Bononcini heard of it, he accused Lotti, in a letter to the Academy, of plaglarism. In the controversy Lottl was vindicated, for on his side was the testimony of famous singers such as Pux, Caldara and Orsini. But his disposing of Bononcini displayed such social culture and delicatesse as seems to have been lost to us moderns. "Some evil wisher," he wrote to the Academy, "must have falsely ascribed to Bononcini the letter which was written in his name to the Academy. It was hard to believe that Bononcini, as popular as he was, should take responsibility for his (Lotti's) mistakes as his own." Lotti sent in addition another madrigal to the gentleman in London with the remark that it was "grist from the same mill." He orated themselves in others musical garments are not rare. On the sixth of May, 1781, almost at the same should this happen, he would be comforted with the same should this happen, he would be comforted with the same should this happen, he would be comforted with the same should this happen. time that county watering ordered the stequem from thought that his score was not considered so magnetic cant since there were people (Continued on Page 114)

# The Basic Purpose of Music Teaching

A Conference with

The music season of 1946 witnessed one of those astonishing

and entirely unknown, stepped upon the stage of Carnegie

Hall, played to a microscopic audience composed chiefly of ushers and second-string critics, and demonstrated a mastery of musicianship that was hailed as the greatest since Teresa

Carreño. The amazing artist is Maryla Jonas and her incred-

ible accomplishment again proves that there is always room at the top. Within a month, Miss Jonas gave a second Car-

negie Hall recital and proved a second time, to an overflow

the ears of Paderewski who sent her an invitation to come and

play for him. Her chief concern on the occasion was her pink silk frack and pink socks. However, the audition came off very

well, and thereafter, Paderowski gave her lessons whenever he was in Warsaw. At fifteen, she left home to develop a mature

Maryla Jonas went to Berlin to study with a distinguished

master. Full of ardor, she presented herself at his studio— only to be told that a hundred marks would have to be paid

before the master would even listen to her. Since a hundred

morks represented her living expenses for two months, young

Maryla left without so much as seeing the pionist whose repu-

tation had brought her to Berlin. Soon she came to the atten-

tion of Leonid Kreutzer, the distinguished pianist, and fearing

another encounter with money problems, she solved her diffi

culties in advance by taking a job as pianist in a motion-

picture theater, the only woman in an orchestro of men. Then, one night, Herr Kreutzer and his wife happened to go to that

theater! At her next lesson, Kreutzer asked Maryla what she

concentration camp for seven months. There, she was again recognized by a high officer who had heard her in Berlin

years before; he smuggled her out of the camp and advised her to make for the Brazilian Embassy in the German capital. She walked to Berlin from Warsaw, keeping out of sight of

officials, sleeping in fields and barns, suffering hunger and

cold and, above all, spiritual desperation. But she got to the Brazilian Embassy. Given a false passport, she sailed for Rio

de Janeiro in 1940, broken in body and spirit. There, she

learned that her husband, her parents, and two of her

brothers had perished. She refused to touch a piano for more

A strategy of Artur Rubinstein's brought her back to life. On

the morning of the day of a concert of his, in Rio, he begged her to come over to the Teatro Municipal to help him test

out the acoustics. He played on the piano, and then went

down into the house, asking her to play so that he might hear how the tone carried. She put her honds to the keys at 2:30

and never took them off until Rubinstein's audience began to

arrive at 7:30. From that time on she began to practice

FEBRUARY, 1947

pronounces her name "Moh-reé-la Joé-nas."

"success stories" that are generally to be found only in fic tion. A blande young Polish pianist, unheralded, unpublicized

Maryla Jonas

Sensational Polish Piano Virtuoso

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

audience and the chief metropolitan critics, that her art is sure, great, and entirely in the Grand Tradition. How do you pronounce her name? Alberto Jonés, born in Spain, pro-nounced his "Hó-nos." If he had been born in Germany it would have been "Yó-nas." But Maryla Jonas, born in Poland, again, and within a few months, had launched on her South American career. She waited over four years to get to the United States. And then came the sensational New York concerts. Commenting on them, Miss Jonas says, "My first concert is European. Come one artist in old dress. No photo-Miss Jonas' story matches her success. Born in Warsaw, on May 31, 1911, the stocky, lively child gave early promise of her afts. She cannot recall the time she did not play piano, genic, no smiling. Then come complications. Criticisms are good. My second concert is American. Everyone come to see am 1 really so good. My hair, my dress, my looks. It is not but began her formal studies at seven, under her mother. Two years later, she was well on her way to a career as a child prodigy, playing a Mozort Concerto with the Worsaw Philart, it is spart!" She feels very happy about the "sport," armonic. By the time she was eleven, her fame had reached -EDITOR'S NOTE.

> AM HAPPY to speak to THE ETUDE, but maybe I will be a disappointment, because THE ETUDE is for teachers and students, and my own views on music teaching are not orthodox. What is teaching? Is it a series of rules-hold your hand so-hold your wrist so-do this-do that? I think no! That is killing. Teaching music means one thing-helping to give the young student such a genuine love for music, such a great, deep, personal interest in it, that he will feel a great need and a great enthusiasm to make music himself. Only that is good teaching, to my mind. Then, after this basic love has been developed, the rest will come easily. I will explain this more fully, but first let me say how I came to feel as I do. "My own musical training was strictly orthodox-

was doing in the orchestro. In recounting the story, Miss Jonas says, "Of course, I lied!" She told him that she had played that night for one time only, to oblige a friend by substituting Czerny, technic, rules! I think, tothat night for one time only, to collige a triend by substituting for him. Kreutzer watched the girl, however, and found her growing paler and less energetic. Making an unannounced visit at her boarding house one day, he got the true story from her landlady. Also, he learned that Maryla did not pay day, that it helped me, but at the time it dld not help me. It made me want to run away. Where was for board at her lodgings, but made her dinner of a couple music while I was playing Hanon? of rolls. That ended the girl's money troubles. Kreutzer took Later, then, I had two very sigupon himself her teaching, her living expenses, and her care, nlficant experiences with teaching. and got her, her first German engagements. In 1929 she was working in Dresden with Emil Sauer; in 1932 she won one of the International Chopin Prizes; and, a year The first was with Paderewski. when I was no more than seventeen. I played a Ballade of Chopin later, the International Beethoven Prize of Vienna. From then for him, and he said, very calmly on, she earned a steadily increasing European reputation, and rounded out her personal life by marrying a famous and quietly, more pedal here-less Polish criminologist. And then came the War. nedal there\_there more tone\_ When the Nazis invaded Poland, Miss Jonas and her family were caught like animals in a trap. She and her husband, her there more speed Such things Also, he took my music and marked parents, her brothers and sisters were all separated, wander everything down in red pencil. ng about the shattered streets in search of refuge. During Good! I went home and studied one of the Gestapo round-ups, Miss Jonas was caught, recog-nized, and offered safety and protection if she would go to hard everything he had said. Like Berlin to play there. She refused. For this she was put into o

#### Not a Musical Parrot

while I was little! Scales, Hanon,

"Then I went for a concert to Denmark. I played this Ballade, exactly as Paderewski had said. Well, a friend of his who was there, said it was no good! He told Paderewski I had played it no good. So the next time I came to Paderewski, he asked me what I did to play so badly, and told me to sit down and play the Ballade for him. I dld, exactly as he had said. And this time he too said it was no good! I said he himself had told me all this, and he said, 'No, that was impossible!' I showed him his

own red writing on the music, and again he said, 'No!' At that time, I was heartbroken, But today, I see exactly what Paderewski meant! He meant that the first time, he was in a mood to want the Ballade one way, and the next time, not. That is all. But it showed me that teaching can never be a matter of do-this or dothat. Music must be understood, thought about, and felt.

"My next experience came only a few years ago, in Brazil. Villa-Lobos had written a work for me, and I went to see it and play it. I looked, and sald, 'But Maestro, this is entirely unpianistic-very beautiful but I cannot play the passages. I cannot turn my arm and hand that way.' To which he answered, 'I don't care how you play It-if you can't manage with your arm, play with your foot. But this is the music I wish to express. This is what I have to say.' That was a good challenge for me, so I studied the work-and played it! And he was right; it was very beautiful, though difficult. And that taught me another thinghow you work out your playing is secondary to giving back the meaning of the music.

"Now, on such experiences I base these unorthodox views of mine. Certainly, teaching is most necessarybut we must not confuse teaching with rigorous method; we must not teach technic apart from music; we must not teach parrot imitation instead of thoughtful interpretation.



MARYLA JONAS

## Music and Culture

"How shall fine music teaching be accomplished, then? I think I know! By taking the drudgery out of it. A little child is naturally lazy, and eager for play. It cannot possibly take an interest in two hours of scales and exercises! Then why kill all its love for beautiful things by forcing it to do so? Not Teach a child music by teaching it beauty. Play for the little one; let him hear lovely music; show him the relation between beautiful music and other beautiful thingsflowers, colors, perfumes, pictures, everything. Make him want to play. Then he will come fast enough to find out how to do it. And too much 'method' will kill him! Each child should be taught according to his needs. There is no one 'method'! A flexible hand needs one thing, a stiff hand another; a quiet temperament needs one thing, a flery one another. How can you say that one thing is good for all?

"The teacher, in general, has two kinds of pupils: those of modest talent who learn music because it is good to know, and those of great talent who study because that is their life. In the first case, the good teacher will show them how to love and to understand music. In the second case, the good teacher will help them to draw their talent out of themselves. And that is all that teaching can be!

"The average pupil must never be forced, never fitted her elegantly. As long as she played the Mozart pushed, never regimented into a fixed routine pattern. This applies to everything—to the use of hands and arms and fingers, to technical studies, to progress. First awaken a great, endless love for music, and then show him how to make music his own property. That is all. And for the great talent-well, that will find its own salvation. Indeed, it is part of the talent to do this! In Brazil, in the jungle towns, I have heard exquisite playing from young people who never had a lesson, never heard a piano concert; simply, they have the talent and they know what to do with their arms and fingers, by the same instinct that is part of the talent. The great gift needs only two things-the talent itself and the strong, firm, unshakeable will to let nothing kill it. After that, it really makes little difference whether the hands are held so or so. Of course, musical interpretation needs endless, careful thought, and for that reason, music study should always be supplemented by wide general study-of art, history, literature, everything. Otherwise, how will one know what to think of one's music? Good teaching, then, seems to me to mean the development of a natural love of music, and the widest possible expansion of the person who is to make that music. And in no way must anything be unnatural or forced. Then you will have people making music, not technic, and the love of art will grow."

Basic Pieces in the Student's Repertoire by Esther Cox Jodd

VERY chic woman knows what it means to have a good basic dress, that smart, little place along of perfect pattern and design, which allows such dress is appropriate a good basic dress, that smart, little black frock her to appear at her best. Such dress is appropriate for every occasion, and with a new collar, a colorful gypsy sash or a pair of furs, it takes on a new mood. With a man, it is much the same. A sumptuous and stunning wardrobe from a Hollywood sport shop is as nothing, unless he also possesses that plain, dark suit, well-cut and beautifully tailored. Many well dressed people have learned through trying experiences what proportion of their dress allowance should be spent on the fundamental costume, and what proportion may be spent on accessories. The consensus of opinion is, the smaller the income, the larger proportion should be spent on the basic costume. So it is in planning a musical repertoire. The music student should outline his plan of future procedure carefully. The less time he has for practice, the better must be his planning.

When you enter the salon of a great designer or couturier, he observes you from every angle. He notes your size, coloring and style, as expressed in what you already are wearing. Upon that, he builds a more vivid and fascinating personality. When a music pupil comes to you, do you discover readily his musical status and aims? How is he equipped as to personality and talent? What is his home environment and emotional background? Will he be playing for church, school, radio, for friends only, or just to entertain himself? Is he rhythmic? Does he have good eye, ear, and hand coordination? Will a ready-made Course fit him with little alteration, or must you carefully select study and piece by piece, to enable him to do his best? The little custom-made set of music books may be as good for him as the tailor-made program, if he is of normal musical stature, but again you may have to pick and choose carefully and try, and try again.

## The Basic Piece Analyzed

The basic piece, of what should it consist? Remember it must be a piece that can be used almost any place, at any time. A Classic is a must for the well-equipped player, beginner or advanced. It should be something well-balanced, clear, concise, not too long, or something that can be cut in short lengths to suit the occasion. What may seem trite or old-style to you, may be, the best piece to elevate and inspire the pupil.

piece should be made by the pupil. It is his personality which should be expressed, not yours.

One little planist chose the Mozart Sonata in C as her basic. The first time, she appeared in it at a pupil recital. The next fall, she played the first movement



ESTHER COX TODD

at a school assembly. (The children approved of it. That year it was being done as the Eighteenth Century Drawing Room.) The second movement, the Andante, was played at a special program in church, with the organist playing a second part. The last movement, she used on a radio program. The next year, she played the entire Sonata in a recital, with a friend playing a second part by Grieg. The year after that, she played it with a string ensemble. Good, old basic

she was always in good form. You may ask, "Didn't has friends tire of it"? No, they might have, if that was all she could play, but she had other selections also. and besides, as she lives in the city, she played for a and besides, as site is varied group. However, for several years it was her varied group. However, stand-by. It was the basic plece which, as she kept improving on it, gave style and body to her little-girl

For young children who play the plane, the Clement For young children who pass, one Clement Sonatinas make fine basics. They are lovely as solos. and may be played as separate movements or as a whole. After the Sonatina is well-learned, bring out your second plano part as an accessory. Interest will be enhanced. For that something new has been added, the second plano is invaluable. There are lovely second parts for many old favorites, such as the Adagio of the "Moonlight" Sonata by Beethoven, the Minuet Waltz by Chopin, the Concone Etudes, and many Heller studies. There are at least two fine second piano arrangements for the Bach Inventions. So many students enjoy playing the Two-Part Invention in (No. 8) with a second piano, we added a string quartet also, which was arranged from the study.

When you think your basic piece is wearing thin from too much use, lay it carefully aside. After you have added that dream of a Debussy, that fascinating Lecuona, and that clever, little Ibert, you may find you still need your basic dress-er-I mean, piece, so bring it out again, refreshen it here and there, and we shall still say, "It is most becoming to you." Do not dispose of that dress-er-piece, until you truly have outgrown it. To be prepared to meet the public, this is the way. Have a good basic costume and a good fundamental repertoire.

Of course, as your repertory expands you will find the value of working pieces out through many performances, and instead of being "war horses," ridden over and over again, you will have a large collection of works which, through the mystery of controlled hablt, have become assimilated artistically, just as food is assimilated physically. These pieces become "part of you," part of your musical soul. You can de-

pend upon them at all times. You can no more forget them than you can the multiplication table.

It should not be imagined in this article that we desire to suggest that the student or the young artist should acquire a very limited number of compositions. The thought is to have each composition so thoroughly rehearsed in private and in public that it becomes a permanent acquisition. In the concert field artists often have fun referring to this or that type of artist who, because of a very limited repertoire, has become known as "one program-" This reminds one of a well known conductor (shall we call him Mr. Jones?) in years gone by who wrote one composition of which he was especially proud and which he referred to as "my sanctus." Finally the name "my sanctus" was attached to him and he was known as "my sanctus Jones."

The quickness with which a student may learn a piece varies greatly with individuals. Some individuals have extraordinary receptivity; others are what actors sometimes call "slow studies." That

is, they take a long time to learn a role. The young American pianist, Leonard Pennario, when he was nineteen years of age had mastered nineteen major concertos and had played most of them with the great orchestras

What the author has tried to bring out is that many danists, in attempting to acquire a great many pieces, be, the best piece to elevate and inspire the pupil. dresses—er—I mean pieces, but she felt mere comfortable and appeared better in the old number, which for the same process to other works, and if one's repertory is greatly improved. do not bring any one plece to perfection. When one acquires a habit of working and refining and polishing one composition until it is so beautifully rendered that people are thrilled to hear it, one is able to transfer the same process to other works, and the whole field HE shrewd guardians of America's entertainment world broke a precedent, recently, when an important radio program signed as its star a young and unheralded Irish tenor who had never been heard in this country and had never sung over a microphone anywhere. That was but one of the record-breaking achievements in the amazing career of Christopher Lynch. His featured spot on the Pirestone Hour results from his Irish reputation and his recordings. His immediate and complete captivation of American audiences results from the superb voice and refreshing charm of Christopher Lynch.

Mr. Lynch was born in Rathkeale, County Limerick, of a well-known county family. His father, like his grandfather, is a breeder and trainer of bloodstock animals and has taken many prizes at the Dublin Horse Shows. As a lad (he is scarcely more today), young Christopher divided his enthusiasm between singing and athletics. He sang in the choir of his local church and developed into the Irish sportswriters' hope for all-Ireland goal keeper in that country's fast and tough national game of hurley. Fortunately for his hearers, however, singing won, and Mr. Lynch's entrance upon a vocal career was marked by another breaking of records.

Without ever having had a vocal lesson, he secured an engagement to sing at the Savoy Theater, in the city of Limerick. And to the Savoy, one evening, there chanced to come two of Ireland's leading industrialists, the O'Mara brothers, of the O'Mara meat-packing interests, which rank as the Irish equivalent of Swift or Armour. Musical amateurs and close friends of John McCormack, the O'Mara's were struck with the natural beauty of young Lynch's voice and determined to do something about it. First, they took Mr. Lynch to Dr. Vincent O'Brien (the discoverer and teacher of McCormack), in Dublin; next, they introduced him to McCormack himself; and finally, they made themselves responsible for any kind of schooling and training which those two authorities recommended for the young artist's development.

#### More Precedents Broken

Still another precedent was broken when Mr. Lynch began his studies under Dr. O'Brien-that eminent master found that Lynch needed no vocal foundation of any kind. His natural habits of breathing and emission were exactly right. Thus, Mr. Lynch's first formal lessons centered about piano, languages, music history, and repertory, and not at all about vocal problems! He has never had to be "taught" how to sing, and his natural singing methods have never been interfered with.

After a period of study with O'Brien, young Lynch was invited to stay as a sort of singing guest in John McCormack's home, and McCormack, who had never before accepted a pupil or endorsed a singer, worked with the young man, coached with him, and expressed the belief that "Christopher Lynch is the one most likely to succeed me." After Mr. McCormack's untimely death last year, Lynch went to Rome for a brief period of further study with Giuseppe Morelli, While there, he was a guest of Dr. Kiernan, Irish Minister to the Holy See. Morelli again found Lynch's singing methods to be entirely correct, and confined his teaching to drills in scales and exercises calculated to give him greater security, And then Mr. Lynch came to fulfill his radio and concert contracts in America.

#### Tradition of Irish Music

He made the trip here by plane, accompanied by his lovely young wife, Dympna, their five-month-old son Brian, and Mr. Joseph O'Mara. The charm that asserts itself through Mr. Lynch's singing is as natural as his voice. Modest, unassuming, he prefers to talk about Brian than about himself, Brian, he declares, is already devoted to music, and never cries. Brian is "a little dote"-the Irish vernacular for "a little darling." When you ask Mr. Lynch to tell of his own spectacular 'rise, he flashes a humorous glance and says, "Oh, I've just been very lucky!"

"It is not easy to tell about my singing," confides Mr. Lynch, "beyond saying that I've always loved to sing. Until I began my studies, I had no idea of how or why I produced tones as I did, and then it turned out that I'd been doing things well. Of course, I had fine advantages that I didn't know how to appreciate

The Secret of Singing

An Interview with

Christopher Lynch

Popular Irish Tenor and Featured Star

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

"For one thing, I had a Swiss grandmother and Again, he counseled me never to sing a single loud that fact alone gave me a good background as to languages. And as to music-well, I'm an Irishman! You couldn't be that without knowing and loving music. There is a definite tradition of Irish music, and the fact that it is a different tradition from, let us say, the Italian or the Austrian school, makes it none the less valuable. In Ireland, music is both an art and something more than an art-it is part of the very fibre of national life. Everybody sings; if a lad's voice isn't too good, he sings anyway, for the sheer love

of the old, traditional airs and tunes. I believe that the soft quality of the Trish air makes for musical voices. And our music has a character of its own: it is sentimental wistful - even our gayer songs have an underlying throb of sadness, Then, too, our old cities are full of historic walls and castles that bring our past close to us without our really realizing it-and that past is closely bound up with music. In the old days, the bards were top men, as highly honored as the kings themselves for it was they who kept our history alive by singing it All that adds up to the fact that the Irish are musical from what one might call the inside out, and this accounts for the individualities of our voices, our songs,

and our native style of "The best thing that can happen to any voice is that it be en-

singing.

tirely and wholly natural. Anything that forces a voice, for any reason whatever, is wrong! The chief difficulty of many young singers is that they try to do things with their voices -they strive for effects, putting conscious effort in trying to sing loud, or high, or long, or anything at all. The most wholesome thing, of course, is simply to let one's singing flow out as easily and as naturally as possible. That is what I have always done, and what my teachers have thought right for me.

"It was a great privilege to study with dear John McCormack, and I well remember that the chief thing he insisted on was this complete unforced naturalness, Indeed, McCormack never even wanted me to sing to my full natural capacity. He'd always say-'Never give out all-always keep something back, as a reserve-always hold something up your sleeve!'

note until I was thirty-two! I never have, and I've still some years ahead of me before I do!

#### A Rare Privilege

"My lessons with McCormack were hardly what you'd call strict lessons at all. Simply, we'd sing together. I stayed with him in his lovely home at Booterstown, near Dublin (a truly beautiful place, with everything complete for comfort, including a private chapel where Mass was said every morning), and

right after breakfast we'd get together at the piano and sing on and off through the day. John played the accompaniments himself, and it was a real education to watch him at the piano, giving scholarly attention to the music. vet at the same time living through all the songs with his very heart and soul. That, of course, was the key to his own wonderful singing, and I'm thankful that I was privileged to benefit from it.

"In a sense, my 'studying' with McCormack was more in the nature of coaching. He did nothing at all to change my vocal production, and so purely vocal instruction was at a minimum. We warmed up with scales, but exercise material was derived from the songs themselves. McCormack's first concern was the pure and true interpretation of the music, which he based upon a completely natural and



simple giving back of the composer's meaning. "I may say that my personal encounter with concentrated vocal work, as such, was delayed until I came under Mr. Morelli, in Rome. He, too, left my production alone, but he gave me endless scales to work at. From them, I have derived this great advantage-I have kept my natural vocal production as it was, but through the searching drill of slow scales, fast scales, staccato scales, legato scales, I have gained greatly in security, Earlier, I was inclined simply to sing naturally; now, without sacrificing naturalness. I have learned how to accomplish certain tones, how to repeat them at will and what their correct production involves. That, of course, is a great advantage.

"My own working habits consist of a thorough drill at scales every morning, early, (Continued on Page 106)

## associate conductor of The Philadelphia Orchestra before coming to Mutual's station WOR. Radio's Obligation There are others that share Mr. Levin's viewpoints

It may well be that radio will be the crucible in which

is compounded a formula that will develop a "distinc. is compounded a resultant music." Radio is still in its

# What Do Radio Listeners Want?

by Alfred Lindsay Morgan

HERE has been in the press across country, of late, criticism of radio and its activities. Every now and then this sort of thing occurs. One New York newspaper ran a series of criticisms of musical broadcasting which attracted quite a bit of attention. The theme behind the criticism of musical broadcast seems to be the use of fanfares in musical programs and theme music—the latter used, of course, for identification of the program. How much of the criticism has been justified remains a moot question. People are greatly divided in their opinions of radio programs, and this is understandable because radiounlike any other source of entertainment-aims to please a wide and varied audience. Readers have advanced the argument to us that too many musical programs were alike, and that the habit of devising a program made upof a half dozen or more small selections should be abandoned in favor of some longer works. The ring leader in this field would seem to be the Telephone Hour, which presents as varied a series show-two hours later he of noted artists each year as any program on the air of its half-hour length. The Telephone Hour also employs the use of fanfares which frequently run one number into another in what some feel is a somewhat confusing manner. The national importance of this program has probably led others to follow its pattern, and it is this sort of thing that a lot of radio listeners are now protesting. The old adage that "imitation is the sincerest form of flattery" has run its gamut on the air; it is time that some new ideas were tried out. It is the contention of the writer, backed by a wide group of general radio listeners, that many of the most popular musical programs would profit by the inclusion of less variety of musical numbers. For example, instead of six or seven selections for a half hour show, the use of one selection taking half the scheduled time is suggested. This would center the attention on one artist in a manner which would help sustain not only the interest in his or her artistry but in the music performed. Moreover, if a program had a featured work of such length each week, the incentive to tune in on time would be met by a larger

Nowhere in the entertainment world is there the demand on the artist like in radio. He is required to be versatile and frequently is expected to double up in what is commonly known as "long hair" and "short hair" musical work. These terms are loosely applied to musicians of two schools—the classical field and the popular. Very few artists in the so-called classical field find it easy to apply their style to the music of the popular field; a great many today, heard over the air, are performing both types of music, but in our estimation only a handful are successful in both

## Varied Opinions

When a noted Metropolitan singer is featured in a program that is divided between classical and popular excerpts there is generally a divided opinion on the artist's ability to assume successfully both roles. Forgetting our own feelings on this matter for the moment, let us speak of reactions of countless ordinary radio listeners with whom we have talked. Those who liked and wanted all classical selections were not always unfriendly towards the popular fare, generally the comment ran "he or she does these things well

The opinions expressed are those of the Editor of these radio notes and not necessarily those of the staff or of the Editor of The Etade.

enough, but we wish he or she would stick to his or her last." Curiously it is the "short hairs" that are most critical; they feel that few operatic or concert singers have the style requisite to do popular songs. All of this leads to a new and interesting viewpoint advanced by Sylvan Levin, Director of Music at Mutual's New York station WOR. Mr. Levin says:

"Radio musicians today need both long and short hair. Radio, after all, is essentially commercial entertainment and its artists have to meet every needand a new type of artist is needed, the musician whose accomplishments are fitted to both endeavors." Mr. Levin gives this new type a name-"radio hair."

sician," says Mr. Levin. "He has to be as much at home

with Bach as with Berlin, One half hour he may be sitting in on a jam session may be in rehearsal with two Metropolitan Opera artists, and has to feel comfortable in both chairs,

"Sweet or swing, boogiewoogie or Beethoven, a topnotch radio musician must be expert at virtually every type of music. And where does one find this ambidextrous artist? Well, he has grown up with radio." Mr. Levin feels that the student's perspective has changed in modern times, that he has recognized that no conservatory can give the complete education required of the commercial musician today, so radio has stepped in.

"Radio has brought the younger generation into contact with every form of the art of music," says Mr. Levin. "And it has been done by the simple expedient of giving practically every serious composition a popular treatment and practically every

popular tune serious attention." Asked where all this was leading, Mr. Levin replied he thought to something good. "First," he said, "the instrumentalist is becoming more tolerant and more inclusive in the type of music he has at his command to express his profession. Second, this will eventually lead to a distinctive and true American music which this country as yet can not claim. Up to now, our music trends have been imported. It appears that out of our music arrangers' pens is coming something very distinctively American. The foundation of musical compositions of American, The compassion of musical compositable of original American pattern, Radio has given wide ciroriginal American pattern, really has given wine en-culation to the greatest amount of music to the largest entation to the greatest amount of many to the parent audience possible. And the effect has been to advance audience possible. And the circly has been to advance the progress of music in this country by fifty per cent. the progress or masse in this country by may be cent. It looks as though at last we are on the road to finding It looks as though at last we are on the road to finding ourselves musically—which is not bad for a nation not ourselves musicany—which is not bad not a hanon not yet two hundred years old." It is of interest to know yet two numered years one. It is of interest to know that Mr. Levin's musical education is completely Amerthat Mr. Levill's inducted education is completely American, that he rose from playing plano at weddings to

infancy, an infancy which has shown considerable precoclousness. Mr. Levin has not avoided the admission that radio "is essentially commercial entermission that radio's worst critics seem to forget or willfully avoid admitting. What is needed by critics, said William S. Paley, Board Chairman of the Columbia Broadcasting System, in one of his rare microphone appearances recently, is "intelligent thinking about radio." "I want to make it clear." said Mr. Paley, "that we welcome fair, informed, and discriminating criticism of radio. At the same time. we fear any changes in the present American system that will make anybody but the listoner himself the judge of what he is to hear on the air." Mr. Paley contends that radio has an obligation to give most of the people what they want most of the time. He also points out, laying stress to the commercial side of the picture, that radio's clients, as advertisers, "need to reach most of the people most of the time."

Relative to the so-called minority group of listeners those who desire the best, performed by the best, and not an intermixture of styles-Mr. Paley, considering their rights, said: "Everything is expected of the broadcasting muand serving their secondary claims upon our time. "I believe we should be just as honest in recognizing The vigorous existence of minorities is not only in-



SYLVAN LEVIN

evitable-it is necessary-to the democratic process. Deny them or suppress them and you have dictatorship." In his radio talk Mr. Paley went on to reiterate a proposal he recently made before the Association of National Broadcasters for a new Code of Program Standards to be developed and enforced by the industry along lines that would not merely prohibit generally undesirable practices but stimulate and encourage all of broadcasting to broader accomplishments. In conasion, Mr. Paley said: "We want intelligent thinking about radio from all the kinds of listeners there are in the American public, because we try to serve you all as far as possible." Mr. Paley's talk was one of a regular series of Sunday afternoon broadcasts, "Time For Reason," a program known as the forum for radio's discussion of its own problems.

The fact that radio listeners are made up of varying types has presented a decided problem at times to program makers. Because advertisers wish to reach "most of the people most (Continued on Page 113)

NAZIDÄMMERUNG

"HERITAGE OF FIRE." By Friedelind Wagner and Page Cooper. Price, \$3.00. Pages, 225. Publishers, Harper

Of all the flood of books which have come from the Second World War, the one which will be of greatest interest to musicians and music lovers is the unusually readable story of what went on in and around Richard Wagner's memorable home, "Wahnfried," in the years leading up to the greatest conflict in history. The author, who is the granddaughter of Richard Wagner, bears such a resemblance to the portraits of Wagner in his youth that those who have known her, as has your reviewer, are at first greatly startled by the likeness to her famous ancestor. She is a personage of sincerity, candor, high intelligence, and character, who had the strength of a Franz Liszt, a Countess d'Agoult, a Richard Wagner, and her own sympathetic, talented, and hard working father, Siegfried, in combatting the greatest group of political and military gangsters the world has known. Hitler and his beastly entourage found in Wagner's magnificent musical dramatic settings of much garbled ancient Teutonic myths what they liked to imagine were counterparts of their own lives. Here was pagan authority for their dreams of world domination. Poor Wagner, a democrat and iconoclast at heart, in his own prohibited writings before Hitler was born, indicated his antipathy to just such a regime as the Nazis planned.

Richard Wagner, son-in-law of Franz Liszt, married Cosima Liszt in 1870. The couple had three children-Isolde (1865-1921), Eva (1867-1942), and Siegfried (1869-1930). Signified, who became the great master's successor when the ageing Cosima could no longer carry on, married the English born Winifred Williams (1897-), adopted daughter of the famed Berlin teacher and friend of Wagner, Karl Klindworth, in 1915. They had four children, Wieland (1917-), Friedelind (1918-), Wolfgang (1919-), and Verena (1920-).

As Nazidom grew in Germany, Hitler found a natural emotional release in the world of Wagnerian myth at Wahnfried and became an intimate of the Wagner family. The Wagners gloried in the patronage of this dominating figure who could mean so much in the expressive Wagnerian productions. That is, they gloried all but one, and that one was Friedelind, who revolted against the pompous clown who was destined to bring such desolation to Germany and to the world. With a wisdom derived perhaps from her English ancestors. she saw in an uncanny manner the tricks of Hitler and his strange entourage. She has written her story with a naiveté which is as simple as it is powerful. All of the strange scenes in this weird melodrama she recounts with photographic accuracy, and her narration is as charming as it is startling. Hitler, for instance, is revealed by a fatuous sense of humor, Once he referred to his henchmen thus: "Do you know what a Göbbels and a Göring are? A Göbbels is the amount of nonsense a man can say in an hour and a Göring is the amount of metal that can be pinned on a man's breast." Later on Miss Wagner writes: "Both Hitler and Göbbels indulged in speculations about how much more beautiful 'Parsifal' would be with the flower maidens entirely naked. The Venusberg in "Tannhäuser" would be much more effective, they agreed, when Nazism had bred a super race which would furnish a nude ballet. Wagner, they were sure, would be delighted." The first time your reviewer saw "Parsifal" at Bayreuth, the obese flower maidens fortunately were amply clad

In The ETUDE for June, 1945, Miss Wagner, in an extraordinary interview, told of Hitler's amazing hypnotic powers. In her book she recounts a visit of the Führer to Wahnfried which again reveals this strange power over people: "The guests milled about the two long buffets, the drinks in one room, the food in the other, and carried their suppers to little tables in the garden that was lighted with Chinese lanterns. The ambitious guests crowded as closely around Hitler as possible. At first the Führer sat with the artists, but he couldn't endure a normal conversation for longer than five minutes. Leaping to his feet he turned the casual talk into a two-hour oration on world or

"A few of the curious who stood around at the be-

FEBRUARY, 1947

# The Etude Music Lover's Bookshelf



## by B. Meredith Cadman

corners of the garden and were soon packed so tightly work twice and proposes to read it again. that we could barely see the Führer's forelock. He proceeded to go through all his paces, starting with his voice low-pitched and raising it so high that it cracked and emerged from his throat as hoarse noises. By the end of the speech the audience was in a state of hysteria. Many of them rushed over to our group, purple in the face as though they were under the effect of a

"'It was divine, it was a revelation,' they exclaimed, flailing their arms. But when we asked them, 'What did the Führer talk about?' they couldn't tell us; they hadn't listened but had been carried away by their emotions. This was exactly what Hitler had intended. I was interested to see how easily he resumed his deep. resonant, natural voice after he had hypnotized his

Miss Wagner, like a busy news photographer at a public festival, turns her magic camera into all sorts of odd places, bringing to the traveled reader many nostalgic pictures of the Wahnfried of yesteryear.

Fortunately, Toscanini, whom she calls her "second



FATHER AND DAUGHTER A remarkable pair of profiles from the jacket of Miss Wagner's book, "Heritage of Fire."

father," managed to take her out of Nazidom (in 1941) to South America and then to the United States in time to escape the hazards of war. She now makes this country her home.

The book is a strange melange of the great musical figures of the past two decades as well as the late and unlamented Von Ribbentrop, Hess, Rosenberg, and all the slimy trail of Nazi puppets, against a background of Lohengrin, Tannhäuser, Walkure, Wotan, Siegfried, and the whole Wagnerian panorama, to which is added glimpses of many of the great contemporary singers, conductors, and composers of Europe. Your reviewer, ginning attracted others-they flocked from the far familiar with the whole scene-at Bayreuth, read the

What more theatrical incident could there be in history than "Nazidämmerung" (The Twilight of the Nazis), Hitler, Eva Braun, Himmler, Göbbels, Göring, Mussolini, Claretta Petacci, Von Papen, as well as the remaining miserable promoters of unspeakable inhuman incinerators now completely obliterated. Yet in Friedelind Wagner's timely "Heritage of Fire" we see them all, in their spectacular days of power and showmanship, in the greatest and cruelest circus since

Miss Wagner has courageously stated the facts of the pathetic Nazi farce as she saw it at first hand, with all its portentous implications. Her book is refreshing and stimulating. It is a work that the music lover will not forget.

#### MUSICAL PELICANS

"Lives of the Great Composers" (3 volumes), Edited by A. L. Bacharach. "BRITISH MUSIC OF OUR TIME." Edited by A. L. Bacharach. "A SURVEY OF RUSSIAN Music." By M. D. Calvocoressi. "Opera." By Edward J. Dent. "Music in England." By Eric Blom. Price. \$.35 each. Publisher, Penguin Books.

The Penguin and the Pelican books of England have long had enormous popularity abroad. Now these attractive reprints are being published in limited numbers in America. The excellent works, mentioned above. have recently been issued here.

These complete volumes, ranging in length from 142 pages to 256 pages, are informative and practical, and are very reasonably priced.

#### RUSSIAN MASTER

"Myaskowsky: His Life and Work." By Alexandrei IKONNIKOV. Price, \$2.75. Pages, 162. Publisher. Philosophical Library.

Of the three foremost Russian masters, Prokofieff, Shostakovich, and Myaskowsky, the last named is the least known

Nikolai Yakovlevich Myaskowsky was born April 20, 1881, in Novo-Georgiyevsk. He comes from a military family and was brought up in a fortress. He was graduated from the Cadet (military) College, but as he had developed a great distaste for military matters, he abandoned all ideas of entering the army and took up the study of music, For a time he studied with Glière and I. I. Kryzhanovsky Later he studied composition with Lyadov and Rimsky-Korsakov, Glazounov took a great interest in his works

Myaskowsky has written twenty-four symphonies and has occupied many important musical posts in South Russia, Ikonnikov's biography is excellent.

# The Pianist's Page



More on Standards

AST month's page raised serious doubts concerning the standards of music teaching in this country. I have always felt that teachers of music in the schools are as responsible for high or low levels as the private teachers. Here's what an outstanding teacher of music and piano in the public schools has to say about the situation:

"For many years the Public School music instructors and the well equipped group within the rank of private teachers have hoped and worked for higher standards in the profession.

"It is a tragedy to continue to permit people with only a smattering of music knowledge to hold sway over young minds. In this free country anyone can 'hang out a shingle' regardless of preparation. Even an adolescent with only a few lessons is allowed to

take students and receive pay for the instruction. "Do you believe that there is any hope for a basic minimum standard for private teachers before they enter the profession? Could there be a Board of Examiners who could pass on the qualifications of teachers before they are allowed to give instruction? In every other field of education some sort of criterion has been established; why not in music? In our public school work we are compelled to earn eighteen units of credit every three years to hold our present salaries or to receive an increase. These are earned in various ways, but six units must be gained in university work.

"Two young girls enrolled in one of my piano classes last week. One said 'My teacher made me balance a penny on the back of my hand when I played, and wouldn't allow me to move any muscle except my fingers in the hammer touch' . . . I thought that idea

"The other said, I was told to memorize a piece, but when I brought it to my lesson the teacher would not hear it. Instead, she put a new piece before me and insisted that I play it at sight with no mistakes. Whenever I made a mistake she dug her fingers in my back' . . . Such episodes burn me up. Any teacher worthy of the name should be able to present in a clear, interesting manner the simple essentials of reading, rhythm and technic; and so few have any conception of the music itself-of the rhythmic, melodic, and harmonic patterns. They lack a sense of rhythm, give no drill on touches, possess no feeling for shading or musical ideas; nothing but notes, notes, notes. . .

"I surely wish it were possible to evolve some sort. of plan of apprenticeship for music teachers."

All of which adds up to a gloomy appraisal, doesn't

by Dr. Guy Maier

she dug her nails in revenge for those horrible, enameled, clacking claws which we have to put up with! . Sometimes (I'm ashamed to say it) I think that more tough treatment wouldn't do the little Dears any

Some Suggestions

I feel that at present it is impractical and unwise to require examination and licensing by official government sources for private teaching. Our only hope now is to incite State and local Music Teachers' Associations to organize strongly to formulate requirements change to organize strengty to normalize requirements through auditions and examinations, in order to award

It is a big time-saver. Since all lesson slips are numqualified teachers. If these organizations are large and powerful enough they will soon be considered the setters of musical and teaching standards, and their certified approval will carry important prestige. In fact, in several states and cities such organizations already wield influence.

It seems to me that the only possible "apprenticeship" is to adopt the plan followed by some experienced teachers, namely to use adolescents or others who aspire to teach as "practice" teachers for beginners, always with careful supervision of course. These two teachers are paid, and in addition receive several class hour periods of pedagogic instruction monthly . . .

Another project which needs revamping is the runof-the-mill teachers' training department in colleges and schools of music. For the most part these are grossly inadequate, if they exist at all. Long outmoded methods, insufficient practice-teaching without proper supervision, and dry-as-bones instructors make these schools which offer good "methods" courses.

## Competence versus Incompetence

In the meantime let's not be too pessimistic! Hundreds of first rate teachers both in and out of the schools have been sharing our concern about the incompetent teacher, and by precept and example have been doing something about it. Enormous progress has been made in the last fifteen years. Musical enlightenment has spread far and wide. Well equipped teachers are springing up everywhere and are overwhelmed with clientele and appreciation. Who are the successful teachers? Those who study and plan year in and out, who spend precious vacations searching out new ways, absorbing the latest teaching skills, improving their own playing and musicianship.

I am sure when the next "recession" or depression comes that these able, enthusiastic teachers will not need to worry about their livelihood. Their students and the parents of these students have so long reand the purence of these students have so long re-garded music as an essential part of a happy, well-adjusted civilized life that the degression will send to the concerto, or at least in the musical iddion of its be very long and deep neithe plant lessons are dropped. On the other hand, those poorly prepared, incompetent creatures, young and old, who "give lessons" petent creatures, young and old, who give lessons—in every community will be the first ones to fall by

musical personality and a capable teacher he h musical personant, been able to corral all the students he can accept Bu been able to torrar and don't forget that to become and remain a good teacher takes unremitting, intelligent, and loving effort.

## An Outstanding Teacher

Here's a letter which came today from a "part time" teacher in a town of 1,000, a happily married woman with one son. Besides playing the piano very beauti, fully, she plays the organ and directs the choir at fully, she plays the church, organizes music clubs, is a "model" housewife. She would be embarrassed if I told you her name, but you will see her delightful articles in The Erope from time to time. . . . She writes:

"Planning materials for this year's class has been a picnic! I've just finished fifteen outlines of this sea. son's student study program of books and pleces with special annotations for each pupil. My own note book (with holes reinforced!) contains a sheet for every student with materials in blue ink, and assignment schedule in red. Besides this I have a special outline for technic, with my pupils grouped according to needs. For instance, in Group II I have high school pupils (all elementary, with only a year or two of lessons). I make out a time schedule with thirty-two assignments (the number of lessons each student receives during the year), including up touches, flash bounce, skipflips, interdependence exercises, octave preparation scales, chords, arpeggios, thumb exercises, and so forth In another group I put my beginners of last year; they will use the "Children's Technic Book" but will cover it faster than this year's beginners who are in still another group.

bered I can check whether we're up to the mark. Also, it helps to check whether I'm trying to go too fast.

"Each pupil has to have eight pieces memorized during the nine months' period. In each group of eight I try to have classic, romantic, modern, one showpiece, one humorous and one in the popular idiom.

"As an example, one of my high school girls is working at Sonatas in Podolsky's Vol. I (Classical Sonatas) and at the Tscherepnine Bagatelles . . . Besides these her year's minimum repertoire will include the following: Bach, Prelude in E minor, Mozart, Sonata in B-flat; Grieg, Wedding Day at Troldhaugen; Rachmaninoff-Deis, Theme from Second Movement of C minor Concerto; Moussorgsky-Rachmaninoff, Hopak, Scott, Lento; Debussy, Clair de Lune.

Wow! If every teacher planned like that we wouldn't need to gripe about standards, would we?

## On Concerto Cadenzas

As you know, it was the custom in the days of Haydn, Mozart, and Beethoven for an artist to improvise on the themes of a concerto at certain indicated fermata (a) spots in the movements, especially near the end of the first movement. Mozart and Beethoven wrote out many suggestions for the cadenzas, as they were called. That these were often only suggestions is indicated by the fact that Beethoven wrote no less than four different cadenzas for his first concerto. As to Mozart's numerous cadenzas it is safe to assume that he composed these for students who were not adept at improvising, and that he himself did not use them. Unfortunately many of the great Mozart concertos lack such cadenzas by the composer himself. In these compositions the planist must omit the cadenza altogether, use existing ones by Hummel, Reinecke, Busoni, and others, or write his own . . . (Some good cadenzas for familiar concertos by Casadesus have recently been published) . . . If you play cadenzas at all it is better

day. I do not subscribe to the belief that since it is the performer who is "improvising" on the concerto themes, the pianist must improvise in his own style the waysic And justly so, for they have nothing to
such a practice is persisted in, it almost invariably
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sharply All of which adds up to a gloomy appraisal, doesn't

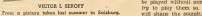
I have never known it to fall that Just as soon as a floating. It is as though the magnificent surge of a Shakespearean toene were (Continued on Page 108) Away with them?

I have never known it to fail that just as soon as a down from the Olympian heights in which he has nown that he is an unsecondary. It is as though the magnificent surge of a fact that the magnificent surge of a fact that the fact that t



Distinguished Russian-American Piano Virtuoso and Teacher

Mr. Seroff, the well known biographer of Shastakavich and author of "The Mighty Five" (devoted to Balakirey, Cui, Rimsky-Korsakoff, Barodin, and Moussorgsky), has just returned from a five month visit to Europe "to feel the cultural pulse" of the countries he visited-France, Czechoslavokia, Austria, Italy, and Switzerland, Incidentally, he found the pulse alarmingly weak and vacillating. He also found that one of the areatest obstacles is an astounding lock of printed music. The great music stocks seem to have been almost entirely exhausted. In May, 1946, Mr. Seroff presented, through THE ETUDE, a very clear and understandable article, "Look Into Your Piano," and in July, a masterly article on "The Basic Faundations of a Permanent Technic." These are extracts from Mr. Seraff's forthcoming back "Comman Sense in Piono Study." Mr. Seroff was a pupil of the late Mariz Rosenthal and of many famous masters in Europe. He is now teaching in New York City, Other articles by Mr. Seroff will appear in future issues.



O LEARN to play fairly fast is a matter of practicing. Every exercise, providing it is done thoroughly, methodically, and for a long enough time, will "get the pupil" there. But the result will be full of holes, musically speaking, unless it was born of slow playing. For only in slow, motion can technical and musical problems be thoroughly analyzed, Just as we see every position in a running jump or a high dive on a slow motion film, so we can build, from this same slow motion, every jump or run on the piano. A good method is to describe over the keys very slowly the movement that the hand will eventually take very fast; and the student should practice the passage only after it is clear to him that such a motion will encounter no obstacles and that his hand will take no unnatural position on the way.

In fast passages, the piano seems to do most of the work; the hammers strike and release the keys as rapidly as the fingers can move. The player's only worry is to make it clear and clean. A passage which is played fast and clear cannot well be classified as musical or unmusical, as can a slow one. However, unless the rapid passage has previously been slowly analyzed, given the right phrasing, accentuation, and dynamics, it will fail in its effect, no matter how brilliantly it may be played. Most important is logical phrasing, for without it all fast passages are inco-

#### The Composer's Task

All the notes in a musical composition represent a certain thought, an emotional or intellectual idea of the composer. It is the performer's task to bring it to life. It was conceived in definite phrases, and it can come to life only through those phrases.

Music is governed by laws that can always be relied upon. To put written musical thought into sound, we have infallibly at our disposal all the qualities that every tone possesses: color, duration, volume, intensity, character-all are present, no matter how we restrict the sound. And the relations between these tones have absolute, measurable values. Good musicians understand these values, and do not need signs indicating tempo or expression. Most of Johann Bach's works in their original form had hardly any indicat-

To know how to phrase the sounds of music is to

be played without some phrasing, even if you should try to play them so. The tempo and rhythm alone

However, one of the most common errors pianists make is to phrase metrically. This is an evil which falsifies and destroys the very essence of music

Just because a note comes on the first beat does not mean that this note is the beginning of a phrase. As a matter of fact, it will be far more often found to be the end of a phrase. To accentuate the rhythmical beat in a measure is far from phrasing. The rhythm should serve the phrase, and not the phrase the

To phrase means to shape the musical sounds into logical, coherent form. It does not mean trying to fit them into the rhythmical pattern. This is why it is so wrong to think that one can learn a piece first, and then phrase it afterwards. Correct phrasing helps not only in reading a piece well, but also in overcoming all difficulties.

Reading aloud will become incoherent unless we follow the punctuation by raising and lowering the voice. With a musical composition, the accents serve more or less as a means for emphasis. They do not always follow the rhythmical beat. Accents are the backbone of all phrasing. They emphasize the beginning, mark the way to the climax, and, the end of every phrase.

Whatever the mood of the piece may be, whether played piano or forte, whatever its coloring or tempo, the phrase must be clearly outlined from beginning to end must be rounded off and sir-tight. By sirtight is meant that there should be no holes in the musical structure between the intervals: the phrase should be played in one breath if necessary regardless of the technical difficulty. Technique should be subordinated to the phrase, and not vice versa,

#### Analyzing the Phrase

Once the phrase is clear to the student he should follow this up by analyzing its length-that is, the number of bars the phrase covers. Occasionally one finds an edition that stresses the importance of this idea by marking the number of bars in each phrase of the theme. Taking almost any phrase in classical literature that extends through four measures, the student can easily find its rhythmical points by treating the whole four measures as one measure in four-

Though any long phrase can, in its analysis, be broken up into small phrases, it would be very wrong to play it that way-as a chain of small phrases. The know how to play the music. No group of notes can long phrase demands a long "breath," a long sweep.

It has an entirely different character from that of the short phrase, and to break it up into short grows of notes is to destroy the whole structure of the phrase; and to cloud the musical line.

Three factors are ever present in every phrasetempo, dynamics, and rhythm. Tempo is the most vital. It is tempo that can transform a somber melody into the gayest of dances. It is tempo that can drag the noblest melody into banality. It is tempo that can make insignificant the gravest utterance. To know the tempo of a piece is to understand the piece. Its importance has been stressed by many critics of the past and conductors of the present.

Tempo rests on two extremes-adagio and allegro. All the intermediate tempi are in relation to these two. To determine at what tempo the piece should go, one should analyze which of the elements is predominant: \*cantilena or figuration, "Adagio stands to allegro as the sustained note to figuration. The sustained note regulates the tempo of the adagio. Here the rhythm is, as it were, dissolved in pure tone. The tone per se suffices for musical expression. In a certain delicate sense, it may be said of the pure adagio that it cannot be taken too slowly. A rapt confidence in the sufficiency of pure musical speech should reign here." This was said by a conductor and critic who wrote ten volumes of musical treatise, besides innumerable articles during his lifetime, but who is known to us chiefly as a composer whose name commands respect—Richard Wagner.

What concerns allegro, Wagner divides into two distinct types-the "sentimental," and the "naïve." (These expressions were adopted by Wagner from Schiller's "Essay on Sentimental and Naïve Poetry.") These, not meant to interest by means of cantilena, intend to produce certain excitement through restless, incessant movement. As an example, he uses the Overture to "Figaro," where the purely rhythmical movement "celebrates its orgies." In these cases, the allegro can be played just as fast as is desired, To illustrate this, Wagner relates the story of Mozart after the rehearsal for the first performance of "Figaro," After driving his musicians to an unheard of presto tempo, Mozart remarked, "That was very beautiful, Let's take it even faster tonight."

In the "sentimental" category, Wagner places the allegros of Beethoven's style. In these, the figurations never get the upper hand over the melody, which gives them their "sentimental" significance. Wagner uses as an illustration of this (Continued on Page 105) \* The word "cantilena" is used by musicians to signify the melody, the song, in flowing, singing style. "Figuration." on the other hand, refers to the embellishment of a theme by adding various ornaments or varietions.

Terms for Tuition When I opened my studio last Febru-ary, I decided that bills should be pald ary. It suggested my studie list February.

The first mental that the student is a slight advantage to the student and is slight advantage to the student and the slight advantage to a first leave the saded advantage of a first leave list meaning the student and those leaves missed for vasation, and those leaves missed for vasation, and the slight students are successed to you think it should charge a student should be successed by you think it should charge a should I make relate everything else, or should I make relate everything else, or should I make relate everything there are the year of the slight should be successed by the same should be successed by the same should be successed to the success missed? I not some first men and the students which we have a success to the success of the

The matter of terms for tuition is one which at the present time is under public or private discussion all over the United States. It is undeniable that the demand for musical instruction has grown by leaps and bounds since a year or so. Teachers' schedules are overcrowded. Under such conditions, offers of special advantages or other inducements are no longer necessary,

Information received from various sections of the country indicates that fees are up and teachers generally find it convenient to quote a monthly rate payable in advance, with no lessons made up except in case of serious illness certified by physician, This is carried out during the school year, from September to June. these in your pupils by suggesting sim-During July and August, or "vacation ple scenes: the rocking of a cradle; a months," the same arrangement can conmonths, the same arrangement can compensate through the same arrangement can compensate throught on an autumn forest, or the so. For others who travel, or "go to the awakening of dawn on smiling orchards lake" (don't you do so yourself, at least at springtime. You can suggest rhythms: for a little while?) but still want to come the waltz, the minuet, and describe ballfor a little willier, our still want to come the want, the immute, and uscence unit in from time to time, it is advisable to room splendors of by-gone years. Begin in from same to time, it is advisable to room spicialous of by some years begin charge by the lesson and at a higher with similar subjects, leaving human change by the resson and at a lingue, with similar subjects, leaving figure than the prorata of the monthly emotions for later on. You will find that ngure than the protate of the manually chronical to later on 100 will find that the care would produce. This proves satismany young students respond surprising-

I believe this will answer your desire for stability as closely as possible,

Improvising and Transposing Improvising and Transposing Will you please sive some suggestions about transposing and immore 1 was a newer taught that and it comes in 1 was a newer taught that and it comes in 1 was a newer taught that and it comes in 1 was a newer taught that the counter patterns, but beyond that 1 do. Counter patterns which is not pattern to the patterns and the patterns are patterns are patterns and the patterns are patterns and the patterns are patterns are patterns are patterns and the patterns are pat beginners some simple improvising.

—Mrs. M. D., Alabama

Transposition by finger patterns and also by ear should prove quite sufficient for the average young student. The higher degrees of transposition really bristle with difficulties: one must master all clefs thoroughly, read them as fast and fluently as the treble and bass, and become acquainted with the transformations of key signatures and incidentals required. All of which, of course, is very complicated, requires considerable concentration, and seems advisable to tackle only for those who intend to become accompanists of the highest caliber. Besides, only the latter can preserve their knowledge once it is acquired, and that is, because of the daily opportunities they have to keep in trlm. Otherwise, the transposing processes would soon fade away and rejoin in oblivion the Latin

# The Teacher's Round Table

Correspondents with this Depart-ment are requested to limit letters to One Hundred and Fifty Words.

factory to both sides and it avoids all ly well to descriptions, when they are presented unaffectedly, vividly, and above all, with utmost clarity and poetic feeling.

## A First Step

I am enclosing a short piece composed the control of the control o

Conducted by

Maurice Dumesnil

Eminent French-American Pianist, Conductor, Lecturer and Teacher

and lead to a desire for learning more about great masters, and reading more of their music. I believe that in this way, the first creative step of your child will grow to other worth-while accomplishments and will be a prelude to her future

## Five Finger Position?

In an a pian techner of considerable ex-perience. I teach pupils of all ages, but the perience. I teach pupils of all ages, but the perience. I teach pupils of all ages, but the perience of the perience of a perience of the beginners, using the middle-C 477 young notes, I drill the pupils on the name of notes. I drill the pupils on the name of notes, I drill the pupils of a body year, pupil, middle of the pupils of the perience pupils, and the pupils of the perience of the pupils, and the pupils of the pupils a body. It is with the pupils of a body. It is with this trouble my fault? I do not have to what eight year old pupils or above.

—J. F., Oregon

From what you describe, and the eight melody which you can write on a black. Flight of the Humming Bird, Brown bars, emclased I san see that your little board it was you can write on a black. Flight of the Humming Bird, Brown Cooke. From what you describe, and the tight melody which you can write on a black.

Flight of the Humming Bird, Brown-barr choice, I can see that your little board if you have one handy (use, for Black Swans at Fontainebleau, Cooling, Dancing) oars encosed, I can see that your name board if you have one handy (use, for Elack Swans at Fontainebleen, Cooker she should be encouraged, and developed Graded Course by Market Standard Blacketts Are Ringing, Status, Dancing Stephin. giri has a deduced musical giri. Inductivy instance, the first pages of the Standard Bluebells Are Ringing, Stairs; unserved she should be encouraged, and developed Graded Course by Mathews, Vol. 1, with Daties, Oberg; Dream Flowers, Stellers, Oberg; Dream Flowers, Oberg; Dream ane anount of encouraged, and oeveloped Gracet Course by Mathews, Vol. I, with.

Justics, Oberg: Dream Flowers, busying the Mayor Bacon Masons "First, come an execution way they bewhite Violets, Bentley: Purple Lillers, and Revenues are a second of the along serions, conservative intent wound out the Ingerings; in this way they be-White Violets, Bentiey: Purple temporal and Foundation Harmony," and in "solfersion". Von consists and Foundation Harmony, and in "solfersion". give ner many mecon masons "siss come an excellent and practical exercise Hellard; Little Ripples, Hayes; Remandable the "Chord Crafters" by Louise elementary still so dates an cry, Harding, Other subjects featured on the "Chord Crafters" by Louise elementary still so dates the "Chord Crafters" by Louise elementary still stil Classics and roundstand, and in "solregge", you can also start an cry, Harding. Other subjects features we also the "Chord Craffers" by Louise elementary drill on intervals. It should further recitals might include sports.

Robyn, Thus she will learn not only to not be lone until this entire by the control of the contro ago the Union visities of Louis elementary dull on intervals. It should further recitals might include appearance of the properly all kinds of chords with suits, and the time hear of houring, accorders, boating skaling, soop and also Hooys, thus saw was search too, only to not be long until this system brings re-play properly all Kinds of chords with suits, and the time has not been lost, for box derbies, and so forth) and also the progress at the suspension of the control o pasy property an same on common warm sums, and the time has not been lost, for box derbies, and so forth) and meadually become aware of their forms—vebp much faster, in the office of dances and marches. The list is practiced in the common sum of the adequate states and columns out to the progress at the plane will then de-fardually become aware of their forma- velop much facter. It is, of course, a mere the state of the factor of the facto graduaty occurs award or the results of the results tion and significance. Her moress in coincidence that the trouble occurs only blers who might be attracted to time among the series called "Childhood Days" of them start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight, or even labor, the structure of the start at eight and the structure of the start at eight and the structure of the start at eight at eight at the structure of the start at eight at each case. other phases of music cound be aroused among the seven years olds. Should any and have students extending from start at eight, or even later, the three to grade ten, there is also: 70 d most likely harven but must provide the start at eight, or even later, the away and rejoin in oblivion the Latin of Panous Composers." These books are and ancient Greek declenasions of college a clever combination of engaging story elements, some pictures, easy-to-play if the little ones doubt lident was maken. But as a Prophet, Schumann; Water as a Prophet of Schumann; Water as a Schumann; through the series cause. Uniunood pays of them start at eight, or even later, the three to grade ten, there is also: Note that a clever combination of engaging story the same. As to the lack of attentions the same of the same and the same of the Improvisation, of course, comes directly from the imaginative and sensitive known works of Bach, Handel, Haydn, promise one as a regard pointons may be at variance with the method which a clerer combination or engaging sory in easier. As to the lack of attention: Bird as a Prophet, Schumann; was pleces, and other excerpts from well have a box of sandy near at hand, and Schuman Arctissus, Nevin: The elements, some purtures, easy-to-pay it the flute ones don't listen, you might like, Lehman; Narcissus, Nevin; promise one as a reward Oninton, promise one as a rewa ly from the imaginative and sensitive known works of haun, rismon, hayon, promise one as a reward opinions may and Mozart. This should prove inspiring, be at variance with this method, which

of course should be used only exception ally. But few will disagree as to its results, for children love candy, and

## The Pupils' Recital

I am teaching piano this year for the first time in a public school. I have fitty pupils in various grades, none above the third. What I want to know is—about a recital for them, presumably at the end of rectain for them, presumably at the end of the school year. Can you give me some suggestions as a many participating, length of pieces, hour and durallon of the rectain of pieces, hour and durallon of the rectain of the property of the pr

To have all your students on the program is advisable if it is possible, because the recital is an event toward which they look with eager anticipation and it acts as a stimulant in their practice. Evening is preferable because fathers, uncles, and men in general can attend. As to those students in the beginners' book, there is this consideration: if they are very young, let us say five or six, they can be put on because they are always interesting and cute to watch. Otherwise, better wait until they reach grades two and three. Since none of your fifty students is above grade three, I would divide the program into two parts of forty-five or fifty minutes each, with a quarter hour intermission during which parents and children can relax in a little social visiting. The study of pieces should be started as early as possible because the longer they are prac-You are not the only one to have such again repeatedly, the better they will 'get trouble; associating fingering figures with into the fingers" and into the monody names of notes often happens among betoo. You should have either printed, or ginners. In this case the remedy is simmimeographed programs: parents like to ple: drill the pupil on notes, entirely keep them, and it saves time of an away from the keyboard and as long as nouncing. With such a vast repertoire of it proves necessary. Some teachers do so piano pieces available, why not choose a for two or three months before letting different one for each student? Then for the word tures months before letting different one for each student; then the pupil touch the piano, and this proves added interest, you could illustrate variable. beneficial because in this way the ground our aspects of nature: birds, flowers, is necessary and another control of the ground our aspects of nature; birds, flowers, is prepared and the confusion you menwater, and so forth. Here are a few times tion is avoided. During this preliminary both classical and modern, which come both classical and modern, which come period you can keep the interest of your to my mind: The Hen, Rameau; The student by single-student by student by singing the notes with her, Cuckoo, Daquin; Five Little Chickadets, or accompanying

Lotus Land, Scott; with, at the very top: (Continued on Page 105)

# Breathing in Relation to Vocal Expression

T SEEMS logical that one interested in the subject of voice should know something about the art of breathing. The air which flows from the lungs into the mouth is the medium by which vocal phenomena are produced. In short, voice is energized breath.

Good vocal production depends largely upon proper breathing. One should cultivate a correct habit of breathing until it becomes fixed. Gelett Burgess said. "Luckily, it isn't only bad habits which, if indulged in, become fixed; good ones do too," Correct practice in singing will establish mastery of the breath. Some vocal teachers do not stress normal breathing. Others, who have a superficial knowledge of voice, over-dramatize the function of breathing, and the pupil is given a false impression which interferes with normal vocal development. Breathing is not a vocal method.

Every one has his own individual breath range and velocity. Breath range is the total length of inhalation and exhalation. In normal breathing, no thought need be given to these ranges because they have become fixed habits. However, there is a difference between normal breathing and that used in speaking and singing. This difference must be learned if the vocalist wishes to become effective in his work. The chief difference is that in speaking and singing, the range must be deep and full. To develop this range, the breath flow should be quiet, quick, and deep. The range of exhalation should be slow, sustained, and prolonged. People who have a long breath range have more reserve air in the lungs than those who have a short range. Special exercises will lengthen a breath range.

#### Breath Control and Vocal Control

There are certain illnesses that interfere with breath ranges: infection of the lungs, asthma, heart disease, obstruction of the air passages-inside or outsideparalysis of the diaphragm, abdominal muscles, chest muscles, and so forth. If a person having such handicans wishes to become expert in his work, it will be necessary to have any obstructions removed, if possible. Helen Haves once said that for years she could play only ingénue roles because she had a fluffy flapper's supply of breath. Her superb performance in "Victoria Regina"-portraying Queen Victoria from youth to old age-illustrates graphically what can be accomplished by thought and hard work in acquiring remarkable vocal control, Vocal control is dependent upon breath control. In order to develop breathing for specific purposes, a working knowledge of anatomy is essential, so that one may know what the lungs, diaphragm, vocal cords, hard palate, and sinuses do in the production of sound.

When air is inhaled, the lungs, which are spongy in texture, expand much as a dry sponge does in water. The abdomen expands, owing to the descent of the diaphragm. The rib cage also expands. The reverse is true in exhalation. Normally, air should be inhaled through the nose; but vocally, it should be taken simultaneously through the nose and mouth and should never be audible. Beautiful voices are frequently marred by noisy breathing. Mouth-breathers contract dry throats; and if this habit is continued long enough, the condition becomes chronic. Mouth-breathing is due either to bad habits or to an obstruction in the air passages.

The organs used in respiration are:

FEBRUARY, 1947

It should be held naturally high-without force-to allow the lungs to fill with air, A collapsed chest means a collapsed tone; the less the chest labors during breathing for singing, the better the quality of tone.

2. The air passages. Air is drawn into the lungs through the oral and nasal cavitles, pharynx, larynx, trachea, and bronchi.

The lungs are a recentacle for the accumulation and expulsion of air and are enclosed by the ribs and rest by Edith Bullard

on the diaphreem. 4 The diaphragm

Of all the muscles concerned with respiration, this the most powerful and the most important.

There are three methods of breathing; clavicular, costal, and diaphragmatic.

a. Clavicular breathing is accomplished by raising the chest and drawing in the abdomen. Singers who habitually do this claim it gives them stage presence and allows them to hold the breath longer. This is not true for two reasons:

First, the abnormally high chest is unattractiveeven suggests deformity. Second. less air is inhaled by such breathing-a difference of some ten to fifty cubic inches-which lessens the total air power of the in-

b. Costal breathing is preferable to clavicular because it is less strained. But it is also inefficient, as it does not bring the diaphragm into full use, with the result that the voice lacks richness, vitality, and power.

c. Diaphragmatic breathing is the approved method. The diaphragm is the chief muscle of respiration and the largest muscle in the torso. The correct use of this organ gives the best vocal control. The action of the diaphragm is that of expansion and contraction; in descending, it draws air into the chest, and in ascending, it forces the air out. The expansion of the dianhragm, aided by the action of the lowest ribs, enlarges the air space. This muscular action supplies enough breath for any purpose, leaving the throat in readiness for emission of free, pure tone. The diaphragm, when contracting together with the normal collapse of the lungs, forces the column of air out of the chest, through the larvny, into the head cavities, The vibrations of the vocal cords interrupt the current of air and regulate the sound waves and nitch.

Volume of tone depends largely upon control of the diaphragm: without this, the column of air does not give adequate support to the voice.

#### The Vocal Sounding Board

Sound is completed by the stream of air passing over the vibrating vocal cords and being projected against the sounding-board which is the bony construction of the front of the face. The whole forms a compressed-air system, from the chest to the face. The breathing muscles should take the burden of toneproduction from the throat, thereby allowing the tone to be where it belongs-against the sounding-board; as the French say, "dans la masque."

Correct breathing is dependent upon mental and muscular relaxation and good posture. With control of breath, comes control of other acts which shows how closely related are the simple laws of nature. The average individual gives little thought to his manner of breathing. When asked to take a deep breath, he usually forces the chest high. Such distortion is wrong, as it causes a general rigidity. Meanwhile, no thought has been given to the real power—the diaphragm. Good posture is important in either speaking or singing. It necessary to stand well in order to breathe well. Serious attention to posture will steadily improve tone production. A caved-in chest, hollow abdomen and bowed back all restrict normal respiration and thus interfere with normal vocal production

Two aspects of deep breathing are important: 1. It has a direct relation to health because it washes

the lungs of impure air and assists in supplying oxygen to the blood stream. This is especially important to singers, for good health is a necessary asset.

sound, since a full, rich tone can be acquired only by a synchronized lung and diaphragm performance. It is not the amount of broath that counts but the way it is managed. This control should be automatic

Some common faults in breathing are: too little breath, which accounts for many poor voices: too much breath, which unbalances the voice; snatching breath anywhere in a phrase which is fatal to tonal quality The majority of people are chest breathers. This is a shallow form of breathing and results in weak, thin voices and often poor health, Hurried, noisy, scanty or gasping breath must also be avoided. Talking too long on one breath is fatiguing to the performer and also to his listeners. Breathy voices lack resonance and conviction and are difficult to understand. Audible breathing is a very common fault and is caused by a closed mouth or constriction in the throat while in-

Simple exercises will correct this habit and regulate the amount of air necessary for singing, which should be only enough for comfort. Breath should not be expelled too hurriedly at the start but conserved for the end of the phrase, Young singers, who are over-eager, are apt to take too much breath to be sure of having enough to finish a phrase, thus stiffening the breathing muscles and depriving the tone of elasticity and floating quality. This interferes with purity and emotional expression. The energized breath should be allowed to flow smoothly to its sounding-board.

### Rhythmic Breathing Important

Daily, systematic exercises, performed rhythmically, with deliberation and ease, will develop the breathing muscles properly. Rhythm in breathing, as elsewhere obviates fatigue because power flows freely and evenly As breath control improves, a greater freedom should be evident in the voice; and the tone should become clearer and firmer. There are many simple exercises which will enable the student to become diaphragmconscious. The scope of this article does not permit further exemplification. It should be stated, however, that exercises are not to be done as a chore but with serious thought and interest. When performed regularly each day, results are bound to follow. The act of breathing is not only to sustain life, but to make known our wants, give expression to emotions, and so

Normal people have breath enough to speak or sing anything written. The lungs are never entirely empty of air unless completely blocked by some severe or fatal disease of the lungs themselves. Restricted muscular action of the respiratory apparatus will result in restricted action of the vocal apparatus.

The synchronization of posture, breathing, and sound must be automatic if the final goal is to be realized; that is, proper breath control in speech and song. When the foundation is well established, the distribution of breath for artistic singing should be directed by the mind and the expressive power of the words. Their meaning should determine the degree of power. In other words, the amount of breath should depend upon the meaning of what is sung, not wholly on the notes of the music. The greatest beauty in vocal expression comes only when the mind and soul, not the body alone, are the governing agents. This is the ideal toward which all voice students should aim.

"Music is one of the most forcible instruments for training, for arousing, for governing the mind and 2. The diaphragm should regulate all emission of spirit of man."-WILLIAM E. GLADSTONE.

# What Industry Can Do for Music

by Doron K. Antrim

T IS NOW pretty generally conceded that music in and it has not been so many years ago at that. The war plants contributed notably to the miracle of our war production; increased output, smoothed jangled nerves, boosted morale, kept men at machines long hours and liking it. Evidence of this is found in the fact that music is remaining in the factory and even going into business offices. But in putting all the emphasis on what music does for industry, we overlook what industry can do for music. And it can be considerable, especially in the years ahead.

Although the factory is a far cry from the concert hall, the former promises to be our newest frontier in music. It represents an audience of upward of 50,000,000, far exceeding any we have been able to assemble heretofore for music, even through radio. This audience is America, America at work. The people comprising it wear denims; they're work grimed and dirty. The bulk of them have never been inside a concert hall, and if the three Bs mean anything to them, it means a three bagger. But these people are real even though they don't wear top hats and tails. And from just such grass roots, music culture has sprung from time im-

As we see it, industry spells opportunity for American music. It can provide the composer with a new and stable market; it can foster American music that's close to the heart of this country-set democracy to music; it can offer new careers to musicians.

The two phases of factory music are: that played as an accompaniment to work; and that made by the employees themselves in bands, orchestras, glee clubs, choruses. Both phases are important. We can get a better idea of what these two phases can do in the development of music by noting what they have already

## Work Songs

Take work music; it's as old as the hills. Lightening labor with song goes back for thousands of years. According to one historian, some early tribes regulated all their toil by music. Bücher had the theory that music originated as a by-product of work. Work songs are a part of the world's folk heritage. We have an amazing number of them in America. In fact, this country was built to song; our trails, canals, railroads;

"Shantyman" was ever present in woods, mines, on railroads; hired to lead the singing, he rarely did anything else. He was considered worthy of his hire for he kept production up. When it began to lag, he started the singing, and soon had picks swinging in double

Our work songs have had no little influence on present day music. Negroes were naturals at improvising work songs. As one of them slung his sledge, he fitted the rhythm of the swing and stroke into the song with almost the first phrase that came to his mind. The intonation, grunts, shouts, and labored breathing of the Negro found their way into today's "hot" playing, also the blues.

Industry has also made a contribution to music in fostering instrumental and choral groups among the workers. And this too goes back for years, especially in Europe. Europe has long been noted for the excellence of its brass bands. And the reason—nearly every industry boasted one. During the greater part of the nineteenth century, Crystal Palace in London held industrial expositions annually. A special attraction of these were the industrially sponsored band contests with prizes. These events were hotly contested with entrants from all over Europe. As a result, Europe's bands were the best in the world.

## Industry Sponsored Concerts

Industries in this country have also gone far in their cultivation of employee music. During the war, over 3000 people in Newark thrilled to a concert given by some fifteen industrial plants in northern New Jersey. Your hair stood right on end as a chorus of five hundred voices under direction of Hugh Ross, sang Old Man River. Among plants represented were: Curtiss-Wright Corporation, Hyatt Bearings, Johnson and Johnson, Thomas A. Edison, Wright Aeronautical Corporation, and others. In honor of Lincoln and Walt Whitman, the program contained American folk songs for the most part. America spoke at this concert as it will at others to come. The National Recreation Association plans to organize this country for these music meets so that more plant groups can join forces in making music.

Robert Shaw has told me how he hopes to w Robert Snaw has some of this country's more democracy to inustry the trained Fred Waring Glee Club and the Collegiate Chorale. The latter group was the outcome of a bet that Shaw could take in was the outcome of a ball them into a unit comparable trained singers and mold them into a unit comparable to any professional one. He selected two hundred sing. ers from the Metropolitan area. It was a cross section of democracy. Almost every state was represented, and almost every race and creed. Most of the members spoke two languages. College professors and bank presispoke two mingled with Negroes, janitors, and sales girls. Representing no racial or social strata, as do most choral groups, it was a mixture of all,

After several months rehearsal, they gave a concert in Carnegie Hall, calling forth this comment from Leopold Stokowski: "I have never heard such singing." At other concerts, the audience wept and cherred

Shaw's ambition is to visit a number of industrial plants in the United States, get a chorus started in one, then move on to another, leaving a local conductor in charge. In time, crack choral groups would be scattered all over the country. The talent is here, all that is needed is the incentive and leadership. Some of these groups would give concerts not only in this country but in South America, thus creating greater understanding and good will between nations,

"Can you think of a better way to express democracy?" Shaw asked me. "We would and the best choral music in America and other countries and significant new American choral compositions. We would express the American ideal in song. Wait Whitman caught the vision when he said, 'I hear America singing'."

## A New Field for the Composer

Writing music for such industrial choruses would be one field for the composer. Writing work music would be another. The objectives of work music remain fundamentally as before: to better control production, to relieve monotony, boredom, and their aftermath of fatigue, to conserve energy, to give the worker a lift, and to contribute to that intangible but essential quality, morale. Since assembly lines become more and more monotonous, the need for such objectives grows. Notice the objective, to "better control production." There is the false idea that music's role is to speed production. As a long term policy, this would be unwise; besides both labor and management are against it. The idea is simply to level off production, keep it from sagging too much at fatigue periods in midmorning and mid-afternoon.

There remain essential differences, however, between the old work song and present day industrial music. The former was the spontaneous creation of the worker himself, often taking its theme from the job in hand. Many of these songs were meant to integrate the movements of a group of workers. There is not so much need for this today.

At present we are no more than knocking at the



The Philico Band, conducted by Herbert N. Johnston and composed of stayl-five employees of the Philico Radio and Television Corporation, is one of hundreds of similar bands which prove of event value in the extracturicular activities of American anterprises.

Hymn Accompaniments

bu Dr. Alexander McCurdy, Jr.

Editor of the Organ Department

DOXOLOGY

GREAT many organists play the hymns for their

services very well, but there are others who do

not, In my travels here and there, and in my

regular teaching, I find there are many questions re-

garding hymn playing; therefore, I believe that it is

Hymns are one of the most important parts of our

services, the singing of which gives the congregation

one of its few opportunities to take an active part in

the service. Undoubtedly we must make our hymn

playing so fine that it will do everything to encourage

hearty singing. In the performance of hymns, one

must be careful from the start: one must take an in-

teres; in the hymn, study the characteristics of the

tune (which generally joes with the text), and take

care in the observance of tempi. Some hymns are

brisk, others are slow and majestic. There are certain

fundamental things which we must do to play hymns

well and I find that the most effective ways to clean up

I. To be able to play a hymn correctly in four

.. To be able to play a hymn correctly, soprano,

aito, and tenor on manuals, with pedal taking the

3. To be able to play a hymn correctly, soprano as

a solo on one manual with the right hand, alto and

tenor with the left hand on another manual as an

accompaniment, with pedal taking the bass in the

4. To be able to play a hymn correctly, soprano as

a solo on one manual with the left hand an octave

lower than written, alto and tenor with the right

hand on another manual, loco, as an accompaniment,

One must practice this kind of thing regularly and

should begin by using such simple hymns as Sun of

My Soul, Softly Now the Light of Day and the like,

Even if he does not use all of these methods regularly

in his church playing, an occasion will surely arise

when he will want to use one of them, and it is wise

to be prepared. When we have these systems well in

nand, we can start to use some of the other methods

f hymn playing, such as filling in chords, putting the

bass in the lower part of the pedal board and changing

the harmony. When we fill in the chord we must do i

correctly and when we change the harmony we must

do it only when the choir and the congregation sing in

unison. I have had many inquiries regarding the changing of harmonies in hymns, and I submit the

What a thrill it is to hear Dr. T. Tertius Noble's

playing of hymns in which he changes the harmonies

of one or two stanzas (he, after all, is a past master

of this sort of thing). Then, there are others who have

little ability in this field. If one realizes that he cannot

change the harmonies tastefully, he might just as well

face the fact and play the hymns as they are written.

He should not give up altogether, however, since there are some marvelous harmonizations available in many books. One of the recent ones is by Dr. Noble, then there are two by Geoffrey Shaw, and one by Allan

Gray. In these books one can find a reharmonization

I find that there are many pitfalls in pedaling which

"throw" a good many organists. There are players

who do not use both feet on the pedal board in the proper places. One of the notable faults is the use of

the left foot only, when left and right should be used

alternately. Here are four illustrations of pedaling

for practically every well known hymn.

with pedal taking the bass in the proper octave.

well to have a discussion on the subject,

ers, manuals only, very legato.

bass in the proper octave.

connical trouble are:

proper octave.

following observations:

which will help:

FEBRUARY, 1947

CORONATION

2 1 pri pri pri pri pri i 91,000 344 Profesione

المُرِينُ الْمِينُ الْمِينُ الْمِينُ الْمِينَا الْمِينَا الْمِينَا الْمِينَانِ الْمِينَانِ الْمِينَانِ الْمِينَانِ الْمِينَانِ الْمِينَانِينَ الْمُعْلَى الْمُعْلِمِينَ الْمُعْلَى الْمُعْلَى الْمُعْلَى الْمُعْلَى الْمُعْلَى الْمُعْلَى الْمُعْلَى الْمُعْلِمِينَ الْمُعْلَى الْمُعْلَى الْمُعْلِمِينَ الْمُعْلَى الْمُعْلِمِ الْمُعْلَى الْمُعْلَى الْمُعْلِمِينَ الْمُعْلِمِينَ الْمُعْلِمِينَ الْمُعْلِمِينَ الْمُعْلِمِينَ الْمُعْلِمِينَ الْمُعْلِمِينِ الْمُعْلِمِينَ الْمُعِينَ الْمُعِيلِمِينَ الْمُعْلِمِينَ الْمُعْ

LOBE DEN HERREN

الْمِيْنِ الْمِيْنِ لِلْهُ وَلَا الْمُوالِدُ الْمُوالِدُ الْمُوالِدُ الْمُوالِدُ الْمُوالِدُ الْمُوالِدُ الْمُ المراث أرار أو 941114114

LYRA DAVIDICA

"MUSIC STUDY EXALTS LIFE"

Phrasing has too little consideration in the organ playing of hymns; for example, there are those who phrase too much and there are those who phrase too little or not at all. The best rule on phrasing that I know, is to phrase in a natural manner as a good singer breathes. It is important in practice for the organist to sing every hymn he plays.

There is much controversy about the correct tempo of a hymn. To decide on a tempo one must consider the kind of church he is playing in, the kind of hymn he is playing and in what part of the service the hymn is to be used. If a hymn is played as a processional it may go at one tempo, if played preceding the sermon it may go at another tempo. Both may be quite right. For the most part, I am sure that we play hymns too fast. When we do this the congregation cannot sing and as I have said above, the most important thing is to encourage the singing of hymns, remembering to play them neither too fast nor too slow. Here are some metronome readings of four hymns provided they are played in an average sized building. (We must always bear in mind that a building which is large and resonant takes a slower tempo.)

Cologone ..... 84 = J Nicaea ..... 120 == ] Italian Hymn ...... 116 == ] Rest ..... 96 == ]

Much can be written about registration of hymns although it is difficult to come to a definite conclusion. There are one or two hints which I believe are important and helpful, We must use combinations that are clear. We hear so much sixteen foot tone on the manuals that the result is a "mess." I like to quote Ernest M. Skinner, the great organ builder, who said: "I love to hear hymns with a great 8', 4', 2', and mixture ensemble coupled to sixteen foot pedal, with a full swell in the background coming up for a climax." This is a majestic way to give support to the choir and the congregation. There are numerous places in the service where one would wish to use more organ, the great reeds perhaps, or a solo tuba against the great ensemble, being careful not to use too much organ. In certain hymns such as Spirit of God, and so forth. one can use a variety of combinations and still give the people the support that they need. It is not wise to go from an extremely loud combination to a very soft one. The congregation will not sing unless the organist has them well trained for these changes, even then I feel that this sort of thing should be used with discretion. I like the use of descants with the choir and congregation singing in unison. Descants must be used with care and must be extremely well rehearsed with not too many singers singing the descant.

The hymns must be uplifting to the congregation, always helping them in the worship of Almighty God The Shorter Catechism says "Man's chief end is to glorify God and to enjoy Him forever." Our playing of the hymns and the congregational singing of them

"Music will not make you rich, but it can make you happy; it will not save your soul, but it can make your soul worth saving. But the condition of both is that you should look on your careers not as pedlars having something to sell, but as idealists, trying to foster the world's imagination, and making the Art of Music subservient to the greater Art of Living."

PERCY BUCK, (Psychology for Musicians). Oxford Univ. Press.

# School Music — For All! by J. Maynard Wettlaufer

Mr. J. Moynard Wettlaufer is Director of Instrumental Music in the city schools of Freeport, New York, where his musical organizations have attracted wide attention throughout the seaboard states. In the following article Mr. Wettloufer deals with one of the most vital and perplexing music subjects of the day. While our school music pragram is gradually becoming recagnized as on essential part of every child's education, we must admit that the mojority of aur Universities and Calleges continue to show little or no regard for the credits these students have earned while participating in the school bands and archestras. Mr. Wettlaufer speaks frankly and with decision, and at the same time proves to be possessed of a broad

F ARE making America musical" has been a slogan which the schools-of elementary, secondary, and college levels—have begun to make an actuality. The fact that few symphony orchestras are as yet populated with school products is only because these school groups are rather recent developments. Each year, a few more break into the

In the dance band field, there has been more infiltration, since the training for this is usually not so strenuous, the literature is constantly changing and there is no great "tradition" of playing to be conformed with before the young aspirant has been routined. As a matter of fact, the style of playing this so-called "popular" music changes from year to year, and new blood with new ideas is an asset,

Since the personnel of the major symphony orchestras remains rather constant from year to year, a young musician who is interested in a professional career naturally drifts into a dance band where there is no particular limit on instrumentation and where there is an immediate demand for his services. This is a major problem, for youngsters get the idea that the saxophone, trumpet, and trombone are important and that the violin, viola, 'cello, flute, French horn, oboe,

School music teachers in general are not interested in having all of their students turn to professional musicians. They are trying to give their pupils a pleasant experience in music-something which they can carry through life and enjoy increasingly as the years progress. If they follow music professionally, as some do, it is because a love has been instilled that dwarfs thoughts of working at anything else. Thus in our hands—the school music teachers—rests a great prob-

With pressure exerted from home, school, and col-

FREEPORT, NEW YORK, HIGH SCHOOL BAND IN AIRPLANE FORMATION

lege, pupils must carry four or five major "curricular" subjects in order to qualify for acceptance in college. Furthermore, with our present over-crowded conditions in these halls of learning, a high school student must do more—he must have good grades. He must be in the upper quarter or third of his class to be recommended as "college material" by his guidance counselor or principal. According to the last available report (1941-42) of the N.E.A., a total of 20,000,000 children were



FREEPORT, NEW YORK, HIGH SCHOOL STUDENTS FIXING INSTRUMENTS

enrolled in elementary schools, 7,000,000 in high schools, and 1,400,000 in higher education (colleges, normal schools, teachers colleges, universities, and professional schools). Based upon an eight-year common school and a four-year secondary school, the ratio is such

that about two out of every three children starting school will arrive at or finish high school. On the same basis, even counting the professional schools (which is the fifth year and above of college), about one out of every five high school students goes to college. This is about twenty per cent. Granting that school enrollments have increased, the ratio is still reasonably twenty to twenty-five per cent. Although there is no available data on the percentage of high school students who are enrolled

in the "college entrance"

course, my guess would be Thus we have thousands of boys and girls who either kept out of high school (Continued on Page 112) Thus we have thousands of boys and girls who are



members of the viola section.

usual apologetic style.

of his future violists.

FEBRUARY, 1947

from the folds of these orchestras.

Since the beauty as well as the practical uses of

the viola is usually unknown to the average student,

it is the teacher's responsibility to discover the subtle

powers of the instrument and through whatever means

realize some improvements to an existing set-up.

The Beginner

objectives are most likely to insure the proper founda-

tion for the future, and it is at this stage of the stu-

dent's training that the teacher's seriousness of pur-

When to Begin

Since my personal choice of approach recommends

that viola study begin in either the seventh or eighth

grades, previous training as well as the selection of

players is simplified. Grade schools with all of their

handicans can do well to provide violin instruction

and need not do more than that So from the ranks

of our elementary violin classes, we must select with

great care, the students who will in the future be

The character of our future violists plays an ex-

tremely important part in their development. They

must be inclined to versatility, for the viola belongs

to the upper strings as well as to the lower strings and

the style of playing is thereby influenced and broad-

ened. They must be most cooperative and unselfish,

for the spotlight of the concert stage or symphony

hall is seldom focused upon the violist. Like the

"tackle" on the football squad or the "catcher" at

home plate he is the power "behind the throne," and

must be satisfied with little or no glory but rather

a deep feeling of satisfaction which comes to those

who contribute rather than receive. Violists must be

fundamentally good musicians in preference to the

"player" type of performer, Unlike the violinist, the

prima donna of the orchestra, who needs more tech-

nical facility to sing out with complete abandon, the

violist must be the accompanist who is ever alert to

most capable of becoming violists.

J. MAYNARD WETTLAUFER

seventy-five per cent as a national average. Thus we have a discrepancy which has been allowed to drift, as such, for many years.

## Tradition in Education

Who is to say that band or orchestra (or manual arts, home economics, or art) is not more important than Latin III, plane geometry, ancient history, or physics to the bricklayer, grocer, accountant, interior decorator, bus driver, saleslady, or housewife-three, ten, or twenty years from high school graduation? Our educational system is steeped in tradition, Law

and medicine have always been considered "professions," and recently the clergy and educators have been rather included in the bond. The engineer, business-head, or insurance executive has generally had to work his way up in his organization, and whether he has several college degrees or a common-school diploma, his initiative has usually counted far more than his schooling. It is our belief that although surveys show that college graduates have a much greater chance for success, it is usually the fact that a college education has been held up as such a goal or criterion that it is the people in general who would succeed in these fields anyhow who go to college.

A college education is necessary. The lawyer must have it to pass the bar examination, the doctor to qualify to practice medicine and the school-teacher to accredit himself with the State Board in order to be granted a license. Certain businesses also demand a college degree.

There is no question about the socializing experiences gained through being in college. The mere contact with the fine minds and real hearts of some of the professors is worth every dollar spent there. The prestige of being a "Yale Man" cannot be denied. The chance of employment increases when you walk into the office of the "boss" and you find that he is either a fraternity brother or an alumnus of the same college-regardless of age or time differential.

This brings me to my point: Are we right in assuming so many things? Should it be possible for a high school student, without specialization on that level, to add these "electives" to his course without spoiling his chance for college entrance (whether he goes or not) by lower grades (due to the increased number of subjects carried) or by the inability to qualify for the "sixteen points" necessary for matriculation lation? Colleges do not say what the high schools must teach, but they get the same result by listing what they will accept for entrance.

# The Viola

by William D. Revelli

Editor of the Band and Orchestra Department

the caprices of the conductor and his left hand-the viola section; so it is that when the violas play well, the orchestra is usually at its best, for the rhythmic figures around which the theme of the composition is built are frequently carried throughout and to the Too often conductors of school orchestras who find end by the violas, and the long sustaining notes that themselves conducting unbalanced string sections are prevent dissolution of feeling of tonality in a compersonally not too well convinced of the merits of position—the long line—are most often assigned or I the viola; therefore, viola students of such persons should say-awarded to the viola section. instinctively alert to their insincerity, gradually drift

This "inner-voice" playing is the most difficult (musically speaking), and its level of performance serves well as a gauge that registers the achievement of the organization as a whole.

#### Physical Requirements

possible, transmit that knowledge to his students and From a technical standpoint, the physical qualificapublic in bold inviting fashion rather than in the tions of the violist determine much and should be carefully investigated. Heavy fingers come first: since Once the student's interest has been established, tone is the most important phase of viola playing, the specific program of training is the problem. This the violist is aided by strong, long fingers with fairly training program may be divided into three divisions heavy cushions; he does not need the finger-tip slenor periods; namely, the beginner, the intermediate, derness of the violinist, or the wide hand-spread, for and the advanced or active players of the first rank it is the finger-stretch that is most important to viola organizations of the department. The problems of the left-hand technic. Another physical aid to good viola first division are very similar to those of any string performance is the combination of strong (not too class of beginners; those of the second division are long) and heavy shoulders, for the viola is much technical; while those of the third division are wide heavier than the violin, yet must be held almost open to new solutions which can not do other than identically like it-and viola scores as a rule, have few rests. Long rehearsals tend to become endurance tests for violists and would be certain to overtax the frail type of body. First to be considered concerning the beginner is

As previously stated, it is preferable to delay the the development of proper attitudes toward, and a beginning of the study of viola until the eighth grade keen desire for serious study of his instrument. Such rather than the seventh with small size violas, Clef reading is the only advantage to changing from the violin classes to beginning viola using a half or threequarter size viola. However, without its full size, the viola does not provide its true tone quality and is pose and sincerity are first brought to the attention therefore not easily distinguished from violin in regards to tone quality-its most important characteristic. Therefore, rather than make a hasty beginning, I should prefer a later start when the student is more capable of coping with the real instrument. For junior high violists I would suggest the seven-eighth size, while for senior high I recommend full sixteen to seventeen inch violas.

#### Technical Training

The period of technical training is important not only for the progress of general technique of stringinstrument playing, but also for discovering the individualistic qualities peculiar to the viola. There is, for instance, the frequent use of the half-position, the "sneak-approach" in shifting to and from high positions, the vibrato, and the "chum" use of the bow. These factors are extremely important because the size of the viola and the need for playing in the lower positions demand their serious consideration.

#### General Playing Position

In the attempt to keep the left elbow well under the instrument and far enough in front of the body of the player, violists often experience cramps in the upper arm, hence, the conventional method for holding the violin has been discarded as not being adaptable for the viola, unless the player has an abnormal finger stretch. The more practical position is that whereby the player uses a rather thick shoulder pad-not

near the chin as is so common in violin position, but far out on top of the shoulders. This position automatically necessitates a slight tilting of the body of the instrument so that instead of it remaining in the horizontal violin fashion, it is oblique to the floor, thus permitting more elbow freedom. This position not only eliminates the undue stretching that would have been necessary if the player were to assume the normal violin position but it also enables him to play with facility on the "C" string as well as the "A."

#### The Half Position

The half position permits the greatest possible string length and at the same time avoids wide finger stretches. The "sneaking" to and from positions is a sort of "thrust-stretch" of the finger that is about to play from its position to the neighboring position above or below; this also avoids the unpleasant slides that often occur in legato playing. It is quite amusing, although also pathetic, to observe many high school violists who are unaware of the advantages of this technique, attempting to play passages that are otherwise impossible.

#### Viola Vibrato

Viola vibrato is quite slow and wide on the lower strings, and almost as fast on the "A" string as violin vibrato, but remains much wider than violin style; violists use much personal freedom in their use of the vibrato, but whatever the choice may be, it must be controlled and used discreetly.

In connection with this important phase of playing it is well to mention that the left hand should focus its entire weight to the "playing-finger-point-of contact" in order to keep the tone alive; holding a finger down while another is playing will usually cause the tone to be dead.

The development of the viola section of any orchestra, presupposes an abundance of chamber music experience, for viola style is developed not in the orchestra, but through the media of the string quartet and the various types of string ensembles.

Solo playing must not be neglected, for this field is just coming into its own so far as the viola is concerned. Interest in this important part of the student's training can be greatly motivated through the use of recordings by such great artists of the instrument as William Primrose.

It is through these channels that a true appreciation for the instrument is realized rather than through participation in large ensembles.

Once again we recommend that our students should "learn to play before becoming members of the full ensemble," rather than the approach of "joining the ensemble so that they might learn to play." In the case of the viola student such a path to success is most

## Band Questions Answered Music for a Xylophone

I have continued difficulty in securing selections arranged in solo form for piano and xylophone (or marimba) and would like to know if music written for any other instrument could be adapted for the xylophone or marimba .- F. M. M., Texas

I would suggest that you look into the literature for harn or violin. There is also much piano literature that can be transcribed, Naturally all of such material will require considerable editing before it will be adaptable for your use Are you certain that you have enhausted the published works for marimba? I would suggest that you write various publishers for their lists of music for the marimha

The Oboe Reed

The Odde Need.

What can be done for an obee reed whose blades become closed when they are moistened? I cannot produce the low tones since it is very difficult to secure a good attack. Can you help me?

—E. J., Illinois.

In all probability your reed is either poorly constructed, worn out or too soft. Frequently the problem of blades closing can be improved by winding a piece of (Continued on Page 120)

"MUSIC STUDY EXALTS LIFE"

## The Mind That Carried Music to Millions

(Continued from Page 63)

pletures throughout the world, which who decries Mozart's music and who scraping of a knite upon a passe is one anatomic and the form the discovery of this deem't know anything about it, is crazy, instance of this. We had at one time an huge development, but the vision of principle. Add to this the hours of in- just as I would be crazy to give my opin- apparatus here in the laboratory which Thomas Edison stands alone, formation, joy, and inspiration this has ion upon a dynamo or a transformer!"

graph, the United States Government afraid that the conference would end Patent Office made an exhaustive search in disaster, but soon they had their arms and could find no previous record of such around each other and went on for an a principle. His first patent covered unforgettable two hour conversation, both disc and cylinder type. His original At this memorable meeting in 1923, the model was a cylinder covered with tin great inventor and the noted composer which father made in 1883 while he was taken place without the help of millions model was a cylineer covered with the great inventor and the noted composer foil and turned with a hand crank. Ten discussed the sense of hearing in the working on the incandescent lamp. This of others who have alimitated this great cylinder driven by a tlny electric motor. in our notes at that time, Later, he produced a disk form of record employing a diamond instead of a needle, inborn," assented Mr. Edison. "I cannot and also a phonograph which, with sim- understand the man who does not like the measures of other manufacturers, make, it is reported that a famous New faceted to an independent circuit, this also its greatest inspiration, when saved its in world-wide use for office deletation. York millionaire paid a noted violinist discovery, for which there was little what he liked in music, father said, "I

well over one hundred million records not made of people with such musical sold annually, in the United States inclinations," laughed Lieutenant-Comalone. He also noted that practically mander Sousa. "If it were, I would soon every piece that was recorded by Mr. have to go out of business." Edison was passed upon by Mr. Edison "Well," reflected the great inventor, personally. Mr. Young has composed The "the human sense of hearing is a most Music Section of THE ETUDE shortly.

but Mr. Edison had his own individual

Only, Mr. Edison did not express what of his life. On the other hand, he thought are less appealing than the rower three bears touched picture industry, with all its transfer in that way. In describing it, that Mozart was a composer of no con- The disphragm of the ear is touched picture industry, with all its transferance of the control of the contr he heard in that way. In describing it, that Mozart was a composer of no con-he exclaimed, "Gee Whitakers! The gol- sequence whatever, it so happened that by a little bone which is adjusted by potentialities and all its far-reach, aumed thing talked back at me!" Mr. Sousa was a Mozart zealot and he means of a little muser, atoms a quantity of the first model of the phonograph immediately took umbrage vociterously ter of an inch in length, which accom- It therefore may be said, or shall we The first model of the phonograph immediately took umbrage voolferously cost eighteen dollars. If you have a few at this statement, as he would if some modates itself to the vibrations as they say, proclaimed, that during the transcost eighteen dollars. If you have a few at this statement, as he would if somethousand pencils you wish to devote to one had attacked The Stars and Stripes are received. It is known as the 'tensor tieth century no man has had a greater than the statement of the control of the statement of the control of the control of the statement of the control o thousand pencils you wish to devote to one had attacked The Stars and Stripes are received. It is known as the tensor that the cause, you can sit down and estimate Foreser. His eyes flashed and he said, tympani. Yery violent high vibrations part in the dissemination of music than the cause, you can sit down and estimate Forever. His eyes flashed and he said, tympani. Very violent high viorasticus pars in the tassemination of music that the billions of dollars of revenue derived "Edison, I don't see what right you have have an effect upon this organ, which Thomas A. Edison. We give full create. the unitions of collars of revenue derived "Redisen, I don't see what right you have from phonographs, records, and motion to give an opinion on Mozarti Anyone can give excruciating nervous pain. The to the marvelous part which Berling, from phonographs, records, and motion to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on Mozart! Anyone can give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give an opinion on the given to give excruenting nervous point to give excruenting nervou

brought to multitudes, from pole to pole. The two elderly gentlemen had it "hot When Mr. Edison patented his phono- and heavy" for a time and we were

"Yes, the love for music seems to be patented in 1887 a method of duplicat-Mr. Victor Young, long associated with in a nearby cabin. Such an instance

Edison March, which will appear in the wonderful thing and differs immensely Once, Mr. Edison expressed to us a case of a pianist who was engaged to desire to meet Lieutenant-Commander play for me. He was a man possessed John Philip Sousa, U.S.N.R., for whose of so-called normal hearing. During the marches Mr. Edison had unrestricted en- course of one composition he struck a thusiasm, "I like Sousa," he said, "be- note that was very defective in harcause there is no one like him. His monics, I called his attention to it, but marches put new spirit and new hope he did not hear the defective quality in the world. They are male marches, and it was not until I was able to prove because they put courage and stamina the weakness of the note by means of into men who hear them." This was the scientific apparatus that he would adfirst we had ever heard of "male" music, mit that he had not heard properly. Musicians hear so much music that they A meeting was arranged with Mr. the human ear inclines toward lower Sousa and Mr. Edison and we motored tones, tones with longer vibrations. In the famous bandmaster to Mr. Edison's the ear there is a cluster of little rodlaboratory in the Oranges of New Jer- like bristles called the "rods of Corti." laboratory in the Oranges of New Jersey, I was something of a historic renThese get gummed up and see in videzvous between America's macross incomposer and America's macross inventor—two of the really distinctive perventor—two of

Both men were most corms and out.

"No doubt," smiled the conductor. long-distance telephone lines for the the effect of a given piece of muic may easily a manufacture of the course, many shades of difference are started as the course are started as cussed many matters of common unterest with freat enthusiasm. Some at that

Perhaps you have heard, Mr. Edison, amplification of sound, enabling us to differ at different times, according to the est with great enthusiasm. Sousa at that "Pernaps you mave menty, but souson, ampunication or sound, enabling us to differ at different times, as time was deaf, but not as deaf as Mr. of the famous story of Méhul, the Prench broadcast coast-to-coast hookups over mood we happen to be in." Edison. However, it was necessary or use to act as a kind of "doinetscher" carry part of the last century. He wrote translator) between them. Them, Mr. an opera in which there were no violina. The modern inter-relation of these play was the piano and his abilities here four great arts of comments and the same has the hald the to get as a sun or domination of the series of which father even the distribution of the series of which father even the distribution of the series of which father even the distribution of the series of which father even the distribution of the series of which father even the distribution of the series of which father even the distribution of the series of the place was the plane and his abilities under the place was the place w (translator) between them. Then, and opera in winon more were no vising. Edison stated that he was especially. Their place was taken by the violas, of which father save the initial impulse, been able to pick out for handed of the contemporaries, and to all of which has

of the opera the absence of the violins gave thirty-two thousand vibrations of the opera the absence of the opera the same of the opera the same of the opera the operation of the opera got on his nerves and he test house, shouting, 'Good Lord, I would everybody was almost paralyzing' house, shouting, Good Lord, I would In 1891 Edison patented a "kine, sive ten thousand francs for an E In 1891 Edison patented a "kine,

"That is just what I mean, not the them onto a screen. In 1913 he gave it.

Mr. Edison. "Ears are different. On the them onto a screen. In 1913 he gave it. whole, however, the very night violence and the control pictures. From the control pictures, and the control pictures, and the control pictures are less appealing than the lower control picture and the control pictures. From the control picture is control pictures. The control picture is control pictures and the control pictures are control pictures. The control pictures are control pictures and the control pictures are control pictures. The control pictures are control pictures are control pictures are control pictures. The control pictures are control pictures are control pictures are control pictures are control pictures. The control pictures are control pictures. The control pictures are control p sequence whatever, it so happened that by a little bune who.

Mr. Sousa was a Mozart zealot and he means of a little muscle, about a quar-musical affiliations, has been developed.

scopic" camera for taking motion picture aring!"
"That is just what I mean," nodded on a ribbon of film and later projects.

## My Father and Music

(Continued from Page 64)

Great 12 1 7 21 2 1 2 1 2 1 2 1 2 1 2 1 I'm lone-ly since he left mr. My hears is and to-day, The san shrace not as bright-by, For he in far a - way. I loved him oh! on fond-ty, And signif to have him go, But he feld me Ywos his da-ty, in oc-essis soft and ton I'm ine-ty nice he left me, My A LINE DE PERCE rt is end to-day. The man mbines not as bright sty, For an in far a way.

discovery, afterwards known as the "Edgrowth, and the increasing use of these ison Effect," was the ability of an electric useful arts in the spread of music current to travel one way across the throughout the world is ample proof of vacuum of a lamp from the hot filament father's statement, "Music, next to reand also a phonograph which, with sim- understand the man who does not like to a puste wanter the samp, but come again, is the mind's greatest some and lar machines of other manufacturers, music it is reported that a famous New needed to an independent circuit. This also its greatest inspiration. When asked is in wonder-time use for once dictained with millionairs paid a noted violinist decovery, for which there was little what he mixed in music, rather said, "I known as the "Ediphone." The German on an ocean liner five hundred dollars application at the time, later became the like practically everything that everyone. basic discovery in the whole field of elec- else really likes. I used to think my abtronics, and not only changed wireless normal hearing might cause me to have into radio, but, by amplification of sound, different standards of judgment and dif-Mr. Edison in musical matters, in an ar- seems abnormal to me, and I cannot comphonograph records as well as the ampliwould be true of the average person. As you know, I am quite deaf, but, as you may not know, I have a very sensitive inner ear, and I can hear some sounds, by conduction, that the average ear does not register upon the brain, I am able to hear minute overtones which are so small that they cannot be seen through a microscope unless it is especially equipped.

"My brain is also very sensitive to discordant sounds and this caused me a good deal of perplexity, when I started my music research work. Excessive use of dissonance by some composers struck me as being very objectionable. I realized, of course, that dissonance has its uses in the development of a musical theme and if properly employed tends to enlarge the scope of musical expression, but dissonance merely for the sake of dissonance impressed me as a debased form of composition, and I wondered how anyone could like music of that character. My mistake was in supposing that anyone really did like excessive dissonance.

"I believe that my taste in music is entirely normal. I do not pretend to like sonanties or their time. When they me, minement, out I cannot timb the all formalities were abandoned. It was:

"Hello. Sousa!" and "Hello. Edison!"

"Hello. Sousa!" and "Hello. Edison!"

based upon its effect on us. Speaking time. It grates upon my ears terriby; fication of the voice recorded on film a broad sense, must is either sortly of the control of the cont a plece of music merely because it is

Edison stated that he was experiment. After place was taken by the Foundation of Washingrand that The Ride of the Critic, one of Méhul's contemporaries, and to all of which he made important and then he would sit down and com-(Continued on Page 113)

THE ETUDE

Help for the Nervous Performer

"I have a serious problem which I real-ire must be solved before I can hope for a mustical career. My problem is nervous-ness. I have tried playing solos several times for various groups, but I became so nervous that my hand completely lost con-trol of the bow. . . . Have you any suggestions for helping me overcome this?... Even if you don't find my question worth publishing. I would appreciate it if you would answer." -Miss H. M., New Jersey

Your question is certainly worth publishing. Nervousness in public performance is a vital concern of many violinists, and an examination of what can cause it may help others as well as yourself. I answered a similar question in the December 1944 issue of this magazine; but the subject being of immediate interest to so many, it will not be out of place to repeat much of what was said there.

To begin with, don't worry about nervousness as such-anyone who walks onto a platform in public is likely to be nervous. Before playing a recital, many a famous artist is as nervous as a kitten. In your case, you must find out why being nervous causes you to lose control of the

This manifestation of nervousness may spring from one or more of several sources: a neuronathic condition which the player cannot control and which has nothing to do with his playing; nervous debility caused by illness or overwork; self-consciousness; or some fault of bowing technique which causes the arm or hand to staffen when the player is nervous-for nervousness always attacks the weakest point in the technical equipment, If you know yourself to be in good health you can disregard the first two conditions; if you are not sure, you had better consult a physician, But self-consciousness or a faulty bow arm, often the two in combination, are responsible for ninety-nine out of a hundred shaky bows.

Let us take self-consciousness first. Even if you yourself are not bothered by for the realization soon comes that no one it, undoubtedly someone who reads these columns has it to contend with, for it is the commonest cause of nervousness. If you become self-conscious when you play, then your first step towards eradicating it must be to find something more important than yourself to think about-in this case, obviously, the music you are going to play. You must learn to submerge yourself utterly in the mood, the message, and the feeling of the music, Let each phrase talk eloquently to you and, through you, to the audience. The spirit of the music must be kept living and blossoming, so don't let some little technical slip distract you. The chances are that not one person in a hundred will notice it. But if you worry about it, if you think back to it as you continue playing, it will certainly be followed by a bigger

and more noticeable mistake. Then you must train yourself to realize that the audience comes to hear the music, not you. Look upon yourself as merely the instrument through which the music is given forth to your listeners. Many performers are too much concerned with their appearance; clothes, in particular, are a fruitful source of self-consciousness. A good rule is: dress as carefully and as becomingly as your means allow-and audience does not come merely to look at a pretty dress or a well-cut suit.

# The Violinist's Forum

Conducted by

Harold Berkley

unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

importance to each concert; he becomes Whole Bow Martelé with a strong accent over-anxious to make a tremendous im- and a rapid bow stroke, there is no real pression at each appearance. This is why lack of coordination in your bow arm, we should take every opportunity to play and you should go on to the study of in public, and, if necessary, make oppor- long sustained tones—though it would do tunities. Frequent appearances before you no harm at all to practice the W. B.

of nervousness. There is, however, a tech- as possible, allowing eight seconds to each nical aspect, and it deserves careful note; and (2) holding each note pianisthought. No matter how nervous one may ismo for as long as you can without letstrengthened.

lose control of the bow; one cannot avoid scratches, almost certainly, will be that the conclusion that all is not well with your bowing technique. There is probably ciently sensitive. a stiffness or a lack of coordination somebecome tense when you are nervous. You a while, so don't practice it too long at should start, then, by checking over the any one time. Five minutes, four times fundamentals of your bowing, seeing to it daily, is quite enough. But I am sure you that you remain perfectly relaxed in each will gain a great deal from it. Provided exercise that you try. Begin with the that there is nothing basically wrong with Wrist-and-Finger Motion, for an un- a player's bowing technique, no other excoordinated hand is at the root of most ercise so quickly gives him confidence in bowing troubles. As practice material, his bow arm. It has been aptly called play it marcato at the frog, but without epithet is well deserved. using any arm motion: play it, that is, entirely from the wrist, allowing the fingers, particularly the third and fourth. to bend and straighten so that the bow may travel in a straight line. Lift the bow slightly from the string after each then forget what you are wearing. The note, and take as long a stroke as you can without using the arm. If you cannot play the study through easily in this Self-consciousness is sometimes caused manner, then concentrated practice on it by the player's attaching too desperate an is indicated. Later, take some of the

Prominent Teacher and Conductor

mixed howings that are always given as variants to this study and practice them in the same way being careful always to let the bow leave the string after each stroke

Next you should try the Whole Bow Martelé. This bowlng was described in detail on this page last October, so a renetition of what was said there is not necessary. Though it may be as well to emphasize again that the change from a higher to a lower string is made by flexing the fingers and rolling the forearm slightly inwards, having already brought the arm high enough to play comfortably on the lower string.

If you have no trouble with the Wristand-Finger Motion and can play the audiences almost inevitably cause this Martelé a little every day, no matter how form of self-consciousness to disappear, well you can play it.

The sustained tones should be practiced concert is of world-shaking importance. in two ways: (1) drawing the bow close So much for the psychological aspect to the bridge and producing as much tone be, one's technical equipment should hold ting it tremble. Your goal should be to up under the strain. If it does not, then hold a steady pianissimo tone for thirty the weaknesses must be sought out and seconds. If your forte tones scratch a bit at first, don't imagine you are bowing too In your case, nervousness makes you close to the bridge—the cause of the your touch on the bow is not yet suffi-

This slow bow practice can be exhaustwhere that causes your hand or arm to ing, and the mind is apt to wander after take the second study of Kreutzer and "The Study of the Masters," and the

Tempi for Dancla Studies

". . . I am a great admirer of your edition of the De Beriot 30 Concert Studies . . . and am much impressed by the met-ronomic markings you give. To my mind there are few things quite as beneficia for the building of technique as careful metronomic practice. . . . Having noticed your references to the Brilliant Studies of Dancla, I glanced through them . . . and should like to study them soon. . .

Do you have an edition of them? If not, would you be so kind as to give me an estimated tempo marking for the most important of these studies?

—Miss S. G., Illinois

I am very glad you like my edition of the De Beriot Studies. They are wonderful practice material for the development of all branches of violin technique Further, they directly encourage the student to play technical passagework in a musically expressive style.

The same thing can be said for the Dancla studies, though they are not so difficult as the De Beriot. They should follow the Rode Caprices: the De Beriot book should be studied with or immediately after the Dont Caprices. Op. 35. I have not yet edited the Dancla, but here are tempo markings for those studies where there might be some doubt about the tempo Except where otherwise indicated all metronome figures refer to the quarter-note heat:

No. 1, 104; No. 2, 60; No. 3, 88; No. 4. 116; No. 5, 66; No. 6, 72; No. 7, 92-96 to the eighth: No 10 69: No 11 72: No 12 112; No. 14, 138; No. 15, 138-144; No. 16. 60 to the dotted quarter; No. 20, 84,

You should always remember, however that these tempi represent the goal to be aimed at for a finished performance. While they are being learned, the studies should be taken very much slower, the tempi being increased gradually as technical control is gained

## Quasi Vibrato: Outline of Study

". . . (1) How might I go about correct-... (1) How might I go sout correcting the sort of quasi-orbratio produced by the figure of the sort of quasi-orbration of the fingers on the string which you referred to as producing a "blest" rather than a vibrato in your article on the vibrato some time ago? (2) In following your recommended teaching material. I understand the following works should be taken up more or less simultaneously: Kayser I, Laoureux II, Wohlfahrt II, Berkley "12 Bowing Studies," Kayser II, and so forth. I am a little hazy as to how to bring them in without overtaxing the pupil's capacity. in without overtaxing the result of the resu

(1) There is no specific exercise that I know of which will cure that obnoxious "bleat"; the only way to get rid of it is to make the pupil so clearly aware of what he is doing that he will dislike the results. Impress on him the necessity for keeping the finger grip firm and constant, and demonstrate frequently to him the difference between the true vibrato and the false. It would not be amiss for you to exaggerate the "bleat" a little when you are demonstrating its evil effect! Be on guard, however, against rigid fingers. Many students, trying to maintain a firm pressure, allow their fingers to become tense, which, of course, fights against the vibrato. There must be a certain amount of relaxation in the finger joints, so that the fingers may "give" a little with each swing of the hand. The best practice material is slow scales. (2) I think you must have misunder-

stood something I wrote about the order in which the various books of studies should be introduced. Not that I blame you-the printed word, with its lack of vocal inflection, is a notoriously treacherous means of communication! But I certainly never intended to give the impression that these books should be studied simultaneously. My thought was (Continued on Page 110)

"MUSIC STUDY EXALTS LIFE"

FEBRUARY, 1947

"MUSIC STUDY EXALTS LIFE"

#### Music and Study

## About Key Signatures

Q. 1. In writing a composition in the key of E-flat minor, what rule determines whether the signature should be G-flat or

2. Are there any well-known classical compositions written in the key of A-flat minor?—D. L. A.

A. 1. In writing in flat keys, one uses flats in the signature, and in writing in sharp keys one uses sharps. Therefore in writing in the key of E-flat minor, one must use the signature of six flats which is also the signature of the relative major, G-flat. If you use six sharps, your composition will be in the key of D-sharp minor, which is relative to F-sharp major. G-flat and F-sharp major are enharmonic keys, as are also E-flat minor and D-sharp minor. This means that they involve different notation, but sound the same (on keyboard instruments at least).

2. The only complete composition I can think of in this key is a Fugue in A-flat Minor for organ, by Brahms. However, the third movement of the Beethoven "Piano Sonata, Op. 26" is in that key, as is also the third variation of the first movement of this same sonata, Waltz No. 7 from Ländler, Op. 171 by Schubert is also in A-flat minor, though the entire opus is not. Many other compositions contain passages in that key, even though their signatures may not be seven flats. For example, the beginning of the Impromptu, Op. 90, No. 4, by Schubert, is in A-flat minor, in spite of the fact that the signature of the piece is four flats. So also is the entire passage marked Adagio, ma non troppo (measures twelve to sixteen) of Beethoven's Piano Sonata, Op. 110, even though the signature is only six flats instead of the expected

## Can One Earn a Living by Composing?

I am a sophomore in high school. and I have studied piano for six years and harmony for one. I intend to make composing my profession. However, I have heard that composers are treated very shabbily, and that few of them can make a shabolly, and that few of them can make a living without turning to teaching or performing. Is this true, and what shall I do? Teaching does not appeal to me. and I do not think that my piano playing is of a high enough standard for me to use it

2. I would like to know why Tchaikov-Ly would like to know why Tchaikov-sky orchestrated the opening of the last movement of his Sixth Symphony so strangely. The melody notes alternate be-tween the first and second violins. What special effect is gained by this that would be lost if the firsts took the melody and the seconds the harmony?—J. H.

A. 1. It is true that most composers of an Edwin Evans, their book "Thala" is a good musican, I feel confident that to do with any of this. It is a degree onserious music are not able to make a live. Nowsky, "also comment that by means of his information is correct, but if you want ferred by a college or university, sometime, by an administration of the string route when the property of the string route when the p In g by composing, and I advise you to this crossing of the string parts "the into be absolutely sure. I would suggest that times after the candidate has complete
mentals wounded for some other phase of distinguistic of each is discussed and the won-write to complete to the control of the prepare yourself for some other phase of which distillated in the distillation of the prepare yoursen or some outer phase of avidadiny or each as disputed and the most who must also. Teaching is probably the most who chord-mass made mysteriously to producers of this movie, and ask them to often in the attempt to "honor" some misare all the transfer of the state of the sta few fellowships available for composers, and after you have made a start you may be lucky enough to get one of them.

Meanwhile I advise you to continue with your study of piano and harmony, beginning very soon to try your hand at writing some short piano pieces or songs. And after you complete your high school course you must go to some college or school of music where you will be able not only to study music intensively but to specialize in composition. While doing all this, you will also be able to prepare

# **Questions** and Answers

Conducted by

# Karl W. Gehrkens, Mus. Doc.



yourself for teaching, so that you may be

while at the same time you continue to

compose. Perhaps after some years of this

Whatever happens, keep on writing mu-

2. Probably no one can give a categori-

About Chopin, Elsner, and

Q. 1. Will you please answer the following questions which have arisen in my mind after seeing the movie "A Song to

a. Was Prof. Elsner actually Chopin's

c. Which was the composition he dedi-

teacher?
b. Was George Sand really responsible

for Chopin's writing so many of his com-

cated to her? d. Did Stephen Bekassy, as Liszt, really

George Sand

Professor Emeritus Oberlin College Music Editor, Webster's New International Dictionary

2. What is or are the most difficult compositions by Chopin?
3. How is a composition graded, that is, how do you tell if a composition is Grade 5, 6, 9, or 10?—R. D.

A. 1. a. Yes. Chopin studied harmony, counterpoint, and composition with Elsner while he was a student at the Warsaw Conservatory from 1824 to 1827, and continued his relations with him during the rest of his life. Although Chopin had teacher, who did, indeed, have much in-Chopin's life was greatly exaggerated and the term is often meant humorously, able after graduation to make a living romanticized in the movie. (A Song to sometimes derisively. The superintendent

you may succeed in getting some sort of a grant or fellowship; or maybe by that inevitably influenced by this unusual male ones—are often addressed as "Protime conditions for composers may have sic, and don't be in too much of a hurry have created music even if he had never by his relations with her.

c. Actually Chopin dedicated no com- As to the other terms, anyone who cal answer to this question. It seems obbeen quite some time since I saw this pedagogue, although the word "peda-Tchalkovsky avoids the absolute legato movie, I have forgotten which piece he gogue" is often applied scornfully to a that would likely result if the melody was playing when he said that he had teacher who is too pecantic in his teachwere given entirely to the first violins, composed that melody for her. But a ing. A professor in a college is therefore and obtains a slightly hesitating, de- friend of mine who saw the movie re- also a teacher, and the word "pedagogue" tached effect which adds to the tragic cently tells me that it was the Etude in may properly be applied to him for her). mood of this movement. Rosa Newmarch E major, Op. 10, No. 3. Since this person The degree Doctor of Music has nothing

the Opus 10 Etudes are dedicated to ment. Franz Liszt, and since they were written

2. This question was fully answered in before Chopin knew Madame Sand, he the April, 1946, issue of The Error, so could not possibly have dedicated any of instead of repeating the answer I will them to her You have dedicated any of them to her, You realize, of course, that refer you to my department in that issue this movie was produced as entertainment, and must be taken as that and ask you to look it up to some anothing also follows:

"" and ask you to look it up to some anothing also follows:

"" tenor," and "" te nothing else, for indeed most of it is "alto" are vocal terms and are not propmore fancy than fact. If you are really erly applied to the piano keyboard at all. Chopin's life, I would suggest that you the description and compass of each of read some of the following read some of the following books: Hune- these voices. ker: "Chopin, the Man and His Music"; Karasowski: "Frederic Chopin"; Niecks: "Chopin as a Man and Musician."

"Patience is a necessary ingredient of genius."-DISRAELL

THE ETUDE

Q. 1. The teachers in my community and I have been debating concerning the connection between music teachers, peda-gogues, music doctors, and professors. Es-

gogues, music doctor, and professors, ge-peially professors, it a person who hold, a Bachelor of Music deput justified in be-ing called professor? It prove, manyer to this question will prove, interesting to many teachers and students. 2. In glancing at a piece of muic sub-three flats in the signature, how can one tell whether it is in E-flat major or co-minor?

2. Taken as a group, the Etudes are to most difficult. Chopin intended them

cover all the technical problems of piane

disagreement even among excellent im

sicians. This is enhanced by the fact the

some musicians use seven "grades" while

others use ten. At best, grading is only a

rough estimate of the mechanical diff.

culty of a composition, and often a pless

that is mechanically easy may be quite

beyond the expressional powers of an

Just What is a Professor?

playing, and indeed they do. 3. It is very difficult, and there is many

3. Just where on the keyboard are the soprano, tenor, and also notes?—T. B.

A. 1. Strictly speaking, the title "Professor" can be used correctly only in the case of a teacher in a college or university after the title has been conferred upon him (or her) by the board of trustees or some other educational authority responsible for running the affairs of that particular college. But the title is loosely applied to anyone who "progreat respect and even reverence for this fesses" to be a specialist in any one of a wide variety of activities-including even fluence upon him, the role of Elsner in dancing and boxing. Such a loose use of of schools or the principal of the high b. Because of his intimate friendship school is often dubbed "Professor" also, with George Sand (1837-47), Chopin was and of course music teachers—especially woman. I would hesitate to say, however, fessor." But all such usages are at best improved so much that you will be able that she was actually responsible for his only colloquialisms, and the music teachto spend your time entirely at what seems writing so many of his compositions dur- er who advertises himself as "a proto you now to be your greatest love, ing that decade His urge to compose was fessor" is likely to be regarded as a so unquenchable that he would certainly charlatan. In other words, educated peoto have it published. It is creative work known Madame Sand. But it is doubtless title to a college or university teacher itself which is important, rather than true that the character and mood of (man or woman) who actually holds a the recognition or even the publication much of his music may have been colored professorship in an institution of higher learning.

interested in learning the true facts of Look in any good English dictionary for

FEBRUARY, 1947

# How Management Builds Artists

A Conference with

Frederick C. Schang, Jr.

Vice President, Columbia Concerts Corporation Co-Director, Metropolitan Musical Bureau

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

To serious music students who aspire to became public performers, the most important question is how to mold their trained abilities into a professional career. In a Eruse has sought on answer to that question from Frederick C., Schong, Jr., one of the country in out appreciate of a serious performed and a personal hand in shaping the careers of aritis. In a serious personal per har Schang ells of the qualities o "big time" manager seeks in adding young artists to his list, and of the managerial policies that help develop beginners into "big time" ortists.

— Entros's Note.

one-tenth of one percent of our artists have been accepted for management on the strength of such an "How then, do we ever decide to take on a young artist? I will liken concert management to the big baseball leagues. Just as the manager of a league team has scouts to watch promising players on the sand-lot and on the high school diamonds, so the big concert agencies are continuously watching, investigating, and getting tips about young artists, and their ability to respond to the test of public impact. In appraising a young applicant we would consider more important than natural talent, the aspirant's power of projecting his talent to the public. It is not what his teacher thinks or what his mother thinks, but what the public

"First of all, let's have a few definitions. The

of the artist's earnings, and (2) an employer who may engage an artist at a fixed fee and resell him at a

profit. In my remarks here I am speaking of agents.

Outside of marriage, I know of no closer relationship

than that of principal and agent. Their interests are

at law and in practice identical. Unless the agent is

able to get engagements for the artist they both

starve, and vice versa. It, therefore, behooves concert

managers to limit their agency only to artists who

earn money. Furthermore, the effectiveness in selling

depends on supplying the customers with artists who give satisfaction. It is for these reasons that concert

managers must exercise the sharpest discrimination

in adding young artists to their list, Once they have

made a contract with a performer, it is a reflection

on the manager as well as the artist, if the choice has

"You can see why it is so difficult for an inexperi-

"Columbia Concerts, it is true, does maintain an

auditions committee of skilled personnel, and this

committee does at stated intervals hear recommended

beginners and other applicants. But, in my twenty-

eight years of experience I may say that less than

enced young aspirant to secure one of the big concert

agencies as a manager.

#### An Artistic Personality Required

"The young artist must convince us that along with his natural taient, he has the magnetism, the appearance, the stamina, the power of concentration, and the musicianship, which combine to produce an artistic personality.

"Thus, unsympathetic as it may sound, we pay less attention to a conservatory graduate's letter describing his abilities than to our own observations of a beginner who goes on from church choirs and minor appearances to big engagements in neighboring towns, on the radio, with small orchestras, in federation contests, and the like. Not that they may be ready for us even then, but they have made a kind of start which

"I would rather take a chance on a girl in a chorus of a big radio network show than on the star graduate of a music school, for such a candidate will have acquired a repertoire and musicianship in daily practice, and is at the same time, obliged to demonstrate ability as a public performer in order to keep her job. She understands that nobody is going to pay her to learn what she should already know.

"From time to time then, we do come across a young artist who has made the right start and shows the qualifications for progress. Such an artist will be booked by us for a concert tour in the smaller cities of our national network of organized audiences, called Community Concerts Association. There are some 400 cities associated in this organization-about half of them under 10,000 population. A tour of these cities is the greatest seasoner for a concert recitalist that I know. Here the youngster will have a chance to perfect himself in program building, stage deportment, posture and audience rapport. And, let us not forget that these young artists are shooting high, for the recital (chiefly perhaps, the song recital) is in my opinion the most difficult single act in show business. It requires the artist to hold the audiences' in-

terest for a whole evening. "I should say that after a young artist has successfully completed two tours of the Community circuit, he has at last proved his value and is ready for any gave at the Potsdam Conference, with President Truman turning his notes. No money could pay for such a news coverage.

#### The Part of the Manager

"A young artist whom a big agency takes on at all, is given a contract for at least three years. It takes that time to build him. One year is needed for studying the artist, to understand and guide him. The artist handles himself musically, of course. But in three great questions, the manager must take the initiative. He must guide the young artist as to his program, its choice and arrangements; he must advise as to public appearance (gowns, hair-do, make-up, whether or not footlights are to be used, stage mannerisms, and so forth); and he must direct publicity-not only printed publicity, but the value of the engagements to be

"It is the manager, too, who must decide when the young artist is ready to brave the criticism of New York! I am often asked whether a New York recital is essential to a developing career. I doubt it. New York appearances, however, are most essential. The best way, of course, is for the youngster to earn his New York debut through an engagement with an established organization. Rosa Ponselle and Grace Moore entered New York by way of the Metropolitan Opera. Other especially gifted beginners have conquered New York by way of the Philharmonic. But not every one can do this! The next best thing, then, is a series of metropolitan appearances, none of which need be a recital, but all of which are advertised in the newspapers. Thus, a young singer, who, all in the course of a few months, appears in New York with a glee club, the Oratorio Society, at the YMHA series, at the Hunter College series and in Brooklyn, and in Newark (New Jersey), can consider real progress achieved-regardless of a recital, regardless, even, of the critics. The public will know about him and have confidence in him.



Photo by Larry Gordon

FREDERICK C. SCHANG, JR.

kind of engagement that develops.

"There are two kinds of worth-while engagementsthose that pay money, and those that further a career's prestige through some unusual opportunity of either musical or publicity value. My policy toward the first kind of engagement is to maintain price, and toward the second to be lenient. For example, if a small club a small town were to ask me just because it is small, to sell a five hundred dollar artist for two hundred and fifty dollars, I would find a polite excusebut if a great symphonic organization were putting on the 'Ninth Symphony' under a world-famed conductor, and asked for a slight reduction of fee because of budget limitations, I should agree at once. The musical value of such an engagement would be more than worth the reduction. A good example of a publicity-value engagement is the concert Eugene List

#### What Determines the Fees

"The manager's hesitancy about New York recitals arises from two causes. First, it is invariably a losing proposition; depending upon the hall he hires, the peginner can put himself out of pocket from six hundred to twelve hundred dollars. In second place, the only value of a New York recital is the notice it may yield. And, for debut recitals, the first critics are more often absent than not. And, the second critics may often be-shall we say, non-committal? A series of advertised appearances is better than a recital!

"In determining the fee of (Continued on Page 106)

# Conducting Is an Art

by Désiré Defauw

Musical Director and Conductor of the Chicago Symphony Orchestra

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HERE IS an old saying that to become a first rate orchestral conductor, "you must find the stick in the cradle." There is a great deal of truth in this saying, for conducting is a work that does require a lifetime of study.

I would advise the young student who wants to make conducting his life work, to listen, to think, and to study constantly and never Leave it alone. There is no more complicated art than conducting, and yet I am sure that it looks like the simplest thing in the world.

A vast knowledge is required in many fields; but all of it will mean very little if the aspirant is not born with that divine spark, that inner talent for conducting. The conductor must be so in possession of his art, and his technique, that he will be able to cope with any unforseen circumstance that may arise. A deep understanding of psychology is required in conducting, and this is not up to the orchestra; but rather, to the man who is guiding it. He must have inspiration; he must be commanded by his own conception of the work he is performing, and be able to multiply the possibilities of his players.

Conducting, unlike composing or the playing of an instrument, demands not merely a native talent for musical expression; but a broad musical education, an intellectual background, maturity, experience, and integration of personality. This art can be mastered after intensive study, and I am presuming that the young conductor has all of the talent in the world.

#### Conducting Methods

Conducting methods vary with the temperament of the conductor. There are conductors so autocratic that they treat their men like machines. This may lead to marvelous mechanical efficiency in the orchestra's technique; but there are other efficacious methods. To point to a conducting giant of the past, Artur Nikisch always adopted a democratic method before his men. His relationship with his orchestra was on a human basis, and he took the individuality of his players into account. If one of his players had a solo to perform, he was given free play, and he could perform the passage as he wished.

One conductor will demand the utmost tenseness from his men, while others advise their men to remain completely relaxed, and flexible while playing. Some conductors believe in completing all of their work at the rehearsal, even to the minutest detail, and at the performance they merely beat time, and give essential cues. Other conductors touch only on important phases at the rehearsal, and complete the carving of the interpretation at the concert itself.

Even though the methods that conductors may utilize to exercise their technique may vary with different temperaments, the technique always remains the same. It calls for certain qualifications, certain proficiency, and background, certain aptitude, and talent, training, and education. Every outstanding conductor must possess these qualifications,

A great conductor must first of all be a great interpreter. He must have a full and clear comprehension of the works to be performed. He must hear with his eyes, and see with his ears. When he reads an orchestral score, he must hear it clearly with his mind's ear, and know precisely how it should sound

in performance, and he must translate the sounds he hears from the notes upon the printed page. This requires a comprehensive musical background, that embraces every phase of musical theory. He must know something of the potentialities, and capabilities of every instrument in the orchestra. He must have an insight into their technique so that in working out the effects that he wants, he may know what every instrument can and cannot do, and then he will be able to explain his intentions lucidly to his men. He must have a knowledge

of the various instruments, so that he can develop sonorities, attain solid balances, and be able to use tonal colors with a sure hand. This does not mean that the conductor must play every instrument in the orchestra. To my knowledge, there is not a conductor who can do this; but he must have an intimate acquaintance with the technique of the various instruments of the

#### The Score

Now comes the conductor's knowledge of the musical score. He should be so intimate with the score which he is conducting, that the slightest marking on that score becomes a part of him. The conductor who is not fully acquainted with each work he plans to perform, will pass over subtle places in the

music, and neglect nuances, and phrasings that are all important to the interpretation. In order to rehearse a symphony the conductor must be able to take his eyes off the score, and at a performance he should be so sure of what he is conducting that he can focus his attention upon his men, and not on the printed page.

DÉSIRÉ DEFAUW

## The Importance of a Keen Ear

I consider a keen ear far more important than the ability to conduct a score from memory. The conductor's ear must be sensitive to sonorities, and tone colors, and he should hear every part of the orchestra clearly. He must achieve a proper balance from the different sections. His ear must help him detect the slightest blur at his rehearsals. He should hear the slightest change in a rhythmic figure, a slur of phrasing, or the slightest change in dynamics, and immediately make the correction, and put the rehearsal on

The conductor should be able to conduct any school or any style of music. A great conductor will be so versatile that his style will change with every work that he conducts. A conductor of lesser stature will be a specialist in one or two styles of music, and then he will try to adapt this style to all compositions

#### Versatility in Style

The great conductor will play a classic symphony with a classic line, clean orchestration, and exquisite delicacy. In romantic works he will forget this restraint, and become poetical. In the moderns, he will handle the intimate harmonic schemes employed by the composers of these works, with skill and complete understanding.

In my opinion, the conductor must have a clear conception of the interpretation of each musical work, and be able to see the work as a whole. He should obtain such discipline, and technical efficiency from his men that only a unified symphonic performance could result. His personality should be vibrant and warm, It should be so forceful that with no effort he will com-

#### The Conductor's Tempo

When the conductor fails to feel the correct tempo. everything else goes wrong. He must feel and designate the correct tempo and rhythm to his orchestra, An instinctive feeling for this is part of his technical equipment. Some of our greatest leaders have such a feeling for exact tempo, and rhythm that it is just as much a natural part of their make-up as hearing, and

eyesight, and they do not think that this is an elementary part of conducting. In modern scores where the tempo and rhythm change incessantly, conducting is no light task. To a conductor who is born with rhythm in his soul, four-four time will always be just that to him, and each time that he conducts this rhythm, each note will receive its same correct value. A conductor must maintain a rigid rhythmic balance, and he must impart it to his orchestra. Only then will his group play with clarity, accuracy, and assurance. Only the poorly

trained conductor will disregard the desigmarkings in the score. and slur notes, and give them uneven time values. He should not be guilty of taking lib. erties with the compositions of the masters, and he should be

sparing of tempo rubato. Few conductors know how to use rubato discriminately, but rather abuse the

#### Baton Technique

The young conductor should remember that when he uses the baton elaborate gestures are unnecessary. Some of our greatest conductors are very sparing with their use of arm movements. The baton should not only outline tempi and rhythm, but it should be used to heighten effects, phrasing, nuance, and balance. An electric baton stroke can inspire men while they play, while the opposite will produce only a lethargic performance. Some conductors can obtain a beautiful sinuous legato with just a sweep of the hand Others will gather an immense quantity of tone from an orchestra by using a powerful beat. One gains this understanding only through a wide and immensely varied experience. (Continued on Page 110)

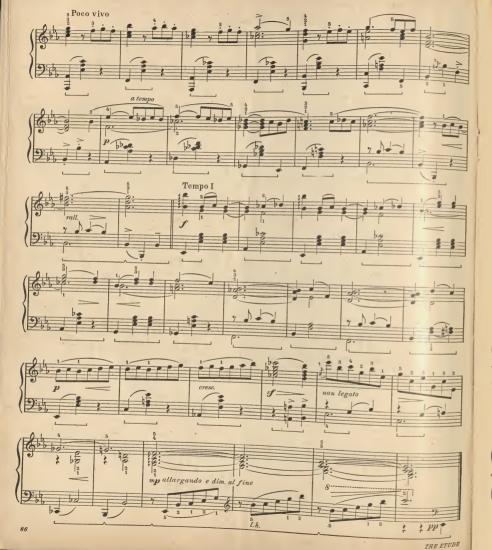
## VALSE ROMANTIQUE

Miss Fenstock, whose American Rhaprody in larger form for orchestra has been received with emphatic favor, first attracted national attention with the theme song she wrote for the "Aquacade" Show presented by Billy Rose at the Cleveland Great Lakes Exposition. She is now devoting her talents to more serious music. Her recent short piano piece, Valse Romantique, reveals an intuitive originality which is both captivating and refreshing.



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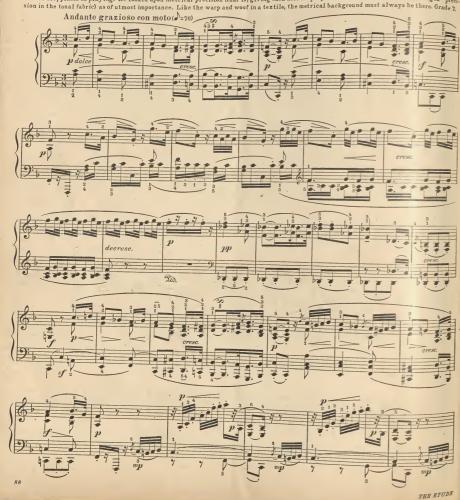
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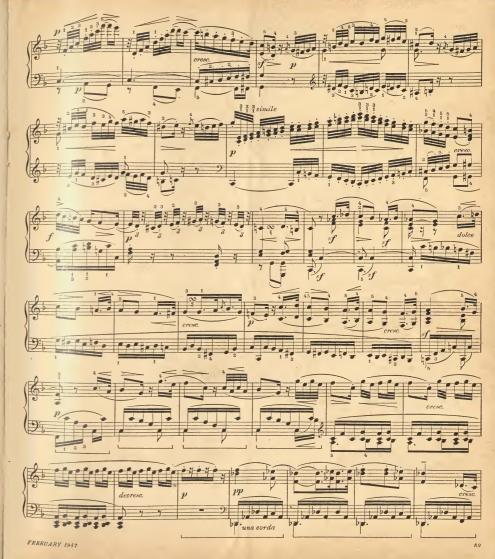


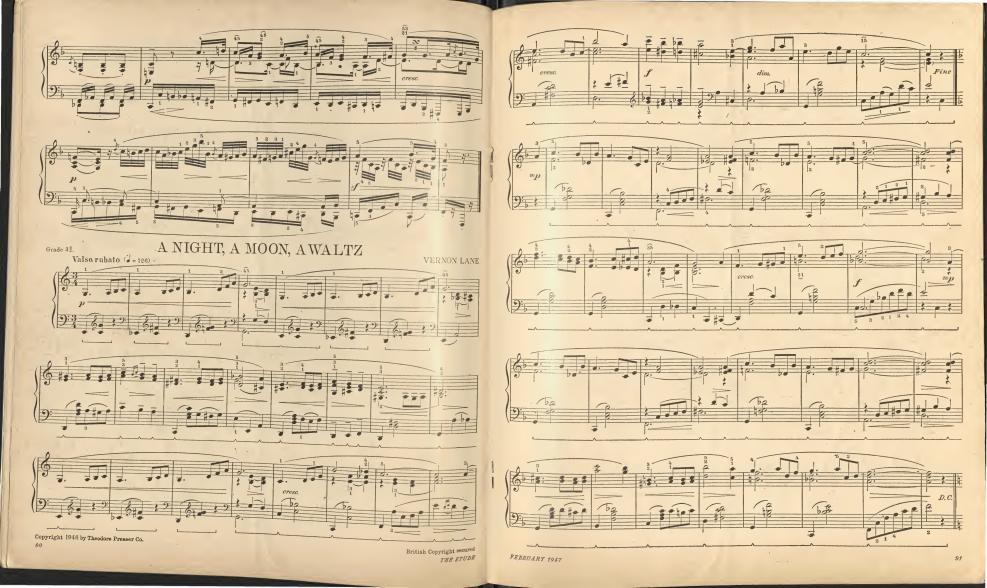
## ANDANTE FAVORI IN F

L. van BEETHOVEN

This excerpt from the Andante Pavori in F of Beethoven is a splendid study in dynamics, touch, rhythm, and metrical precision. Beethoven abborred sloppiness in playing. He looked upon metrical precision (that is, giving each note its proper time value and correct note length precision in the tonal fabric) as of utmost importance. Like the warp and woof in a textile, the metrical background must always be there. Grade?









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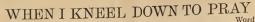
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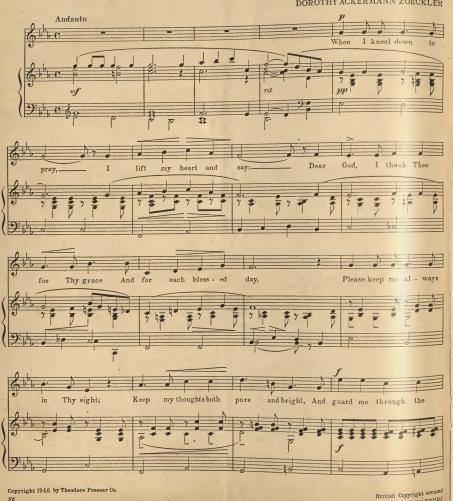


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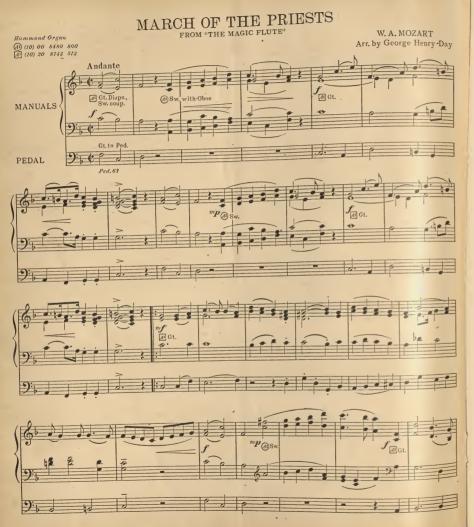


Words and Music by DOROTHY ACKERMANN ZOECKLER

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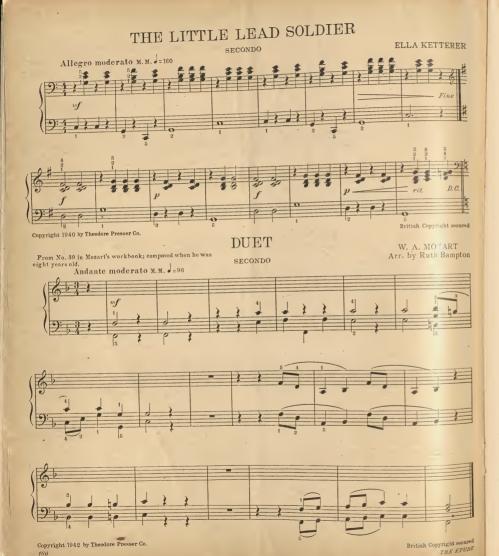


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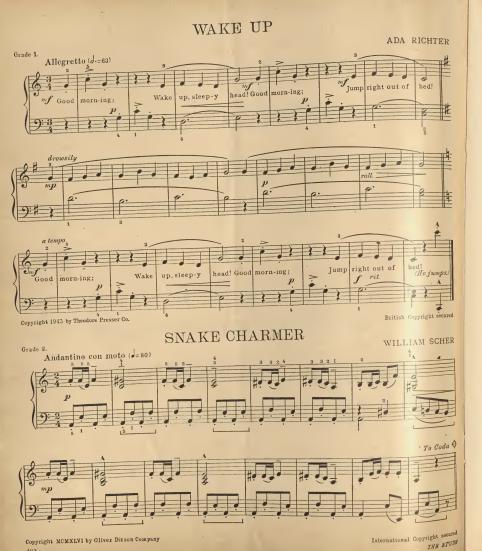
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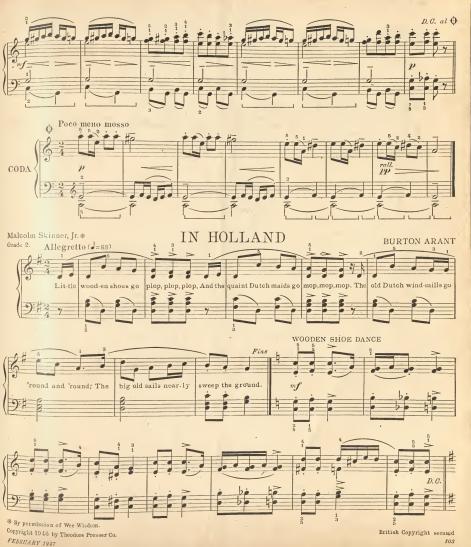
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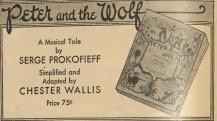




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(Continued from Page 73)

type of allegro the first movement of Beethoven's "Eroïca" Symphony.

Long before a person shows any feeling for music by a sensitive discrimination with regard to harmony and rhythm, long before he is capable of superior treatment of a score by technical skill. one can determine whether or not he is unusually musical. The test is not notes, so to speak. This is without doubt whether he can carry a tune; the test is very effective, but it need not always be how he carries a tune. Many can sing applied. a tune, but only one with a musical ear and feeling can do it correctly, as far scendo, all the resources of the instruas the musical phrasing goes. All this, ment should be brought into play. Very of course, has nothing to do with the often, it is the bass that plays the most quality of the voice. Even humming can important part, be correct or incorrect.

It is this correct singing of a group of notes that will guide the student to correct phrasing. As he sings or hums, he should listen to his voice going from one interval to the next; his ear and his musical intuition will recognize where he should stop for a breath or for a turn in the phrase, where the phrase ascends, its peak, and its descent; this, long before he knows anything about harmony.

Concerning the dynamics of a piece, one should keep in mind that the evenly sustained soft tone and the evenly sustained powerful tone are the two poles on which all expression in music rests. All the nuances are built in relation to these two.

There is a mistake that musicians make easily-they play all ascending passages with an increase of tone, and all descending passages with a decrease of tone. It is quite wrong to consider this a hard and fast rule, since different phrases and styles demand different treatment

If a planist with a powerful forte tone produces a weak piano tone, it is because he forgets that even the softest tone must have in it all the qualities of a powerful one, only on a much smaller scale. It is necessary to play in piano even more intensely than in forte, though this does not mean letting the tone go beyond piano range. Gradations of crescendo, diminuendo, accents-all should be treated, when playing piano, with great inner intensity

A Hindu poet-preacher I once knew used always to speak in a very low, barely audible voice. When I asked him the reason for this, he replied simply, "I want you to listen to me, to listen to every word and intonation of my voice. If I spoke loudly, you would not have to listen. You would hear me without listening."

Forte means a powerful tone which should be held throughout the phrase, unless otherwise marked. Not carrying the forte all the way is apt to produce a lot of strong accents which will break The Teacher's Round Tahle the line of the phrase.

Crescendo and diminuendo, the increasing and diminishing of volume, must progress in a definite pattern from A Hermit Thrush at Eve, Beach; Heather whichever point they start, forte or piano. There are two definite ways of making

creasing the volume at every step.

The second way of making a crescendo is to make it at the last moment, after keeping a long piano. This can be very effective. This is applied inversely to the diminuendo, making it suddenly at the beginning. Hans von Bülow used to say, "Diminuendo means it starts at once." ("Diminuendo heisst sofort.") Indeed, he went further and insisted that unless it was made this way it could never be a true diminuendo. Here, the pianist must go straight into piano, even when the marks indicate only the beginning of a diminuendo. This diminuendo will occur between the played

In making a diminuendo or a cre-

#### Various Textures

There can be several distinct textures in either the forte or piano. The texture can be heavy or light, thick or thin, and can affect the whole phrase, as well as the style of the piece. Marks like pesante, or loco, are important as indications of just this texture.

We have mentioned before that a true musician needs no marks to explain the music to him. However, when such explanatory marks do occur, they should be strictly obeyed. There are cases where an artist may disregard a forte or piano mark in order to achieve a certain effect. But a mark which cannot be ignored is the fermata-both the fermata of the rest, and the fermata of the held note. Indeed, Wagner himself felt so strongly about this that he conjured up out of his tremendous imagination the voice of Beethoven, as if coming from the grave, admonishing a conductor: "You! Hold my fermata firmly, terribly! I did not write fermatas in jest, or because I was at a loss how to proceed. I indulge in the fullest, the most sustained tone to express emotions in my adagio; and I use this full and firm tone when I want it in a passionate allegro as a rapturous or terrible spasm, Then the very lifeblood of the tone shall be extracted to for example, that it is stronger, the last drop. I arrest the waves of the sea, and the depths shall be visible; or, I stem the clouds, disperse the mist, and show the pure blue ether and the glorious eye of the sun. For this I put fermatas, sudden long-sustained notes in The new idea is built into one piano. my allegro. And now look at my clear There all the experts have a good thematic intention, with the sustained E-flat after the three stormy notes and look at it. Acoustical men, designers, understand what I meant to say with other such sustained notes in the sequel."\* engineers, construction department heads, sales executives-even fa-

\* Gesammelte Schrifter und Dichtungen von Richard Wagner, ten volumes.

(Continued from Page 74)

Debussy; Hark! Hark! the Lark! Schubert-Liszt: The White Peacock. Griffes: a crescendo. The first is the gradual The Maid and the Nightingale, Granados. crescendo, where it grows out of piano Program making is an important matter. by increasing the volume at every note. It requires imagination, clever selecting, Here great care should be taken actually musical tact, and good taste in providing to increase at every step, never slackening until the goal is reached. The same when done properly it is always rewarded may be applied to the diminuendo, de- by success.



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INVALUABLE TO PIANISTS,

## How Management Builds Artists

(Continued from Page 83)

a young artist it is easy to establish the the magic realms of stardom and big minimum that can be considered because money. A young singer or violinist must count is a step toward this boundary, and it on about seventy-five dollars for an ac- therefore is necessary to give close attencompanist, fifty dollars railroad fares for tion to each appearance. The astute both from one town to the next while on manager must inform himself of the tour, hotel bills at about twenty-five dollars an appearance, and printed matter at about thirty dollars. Thus, without management commission at all, expenses of one hundred and eighty dollars are already indicated. It is clear then that the minimum fee must be three hundred dollars, or the artist will not have any money to live on. Since pianists do not have the expense of an accompanist, their minimum fees may be lower, But, from the compilation above you can readily see why a singer's engagement, even a beginner, should be around four nundred dollars minimum, for a girl has

o figure also on frocks and hair-dos. "Now four hundred dollars is not such little money, and a musical club that is looking for a soloist to give a recital, is not going to spend four hundred dollars without some very careful shopping.

"Here the manager's ability to diagnose he market will determine the artist's fees. The manager must be able by publicity, advertising, and through the spoken word, convincingly to point out the ar- pressed me most was the strength of tist's special attributes so that buyers are character revealed in her countenance willing to part with four hundred dollars. He must also be very careful in planning her brow, cheek-bone, and jaw. an economical tour-that is, one that follows a direct railroad route without

very hard at rôles, languages, repertoire She came back to the Chicago Opera, and doubling back. then began a fantastic succession of en-"From this point on, the talents of the gagements in every branch of singingartist will govern the demand for his from church to grand opera. Today, a services. Once this demand occurs, the most six years after I first heard her next question to be decided is whether it is better to book, let us say, fifty en- that girl, Dorothy Kirsten, has at las gagements at eight hundred dollars or to come under my management—on her soar above the thousand mark—with the way to real big things, I use her as an attendant risk of getting only twenty en- example of a manager's dream of a young gagements. That thousand-dollar price artist. ems to mark a certain boundary in the concert business. Beyond it, the artist is expected to draw money at the box office; whereas up to it, he seems to be getting

"From time to time young artists in form me that all that is holding them back is the lack of a manager. Alas, this is not so. The manager is not coy. He paid for being a good performer. Passing will propose quickly enough when the this boundary means the entrance into right girl comes along!

measure of public success attained by his

artist. We, therefore, not only require our

artists to subscribe to press-clipping bu-

reaus, which send all clippings of all

notices and reviews to us; we augment

this service by direct mail solicitations

of exact reports and reactions from the

local managements. We also quiz our

artists on their return, on their reactions

of each concert. From these three sources

then-press clipping service, report from

the local manager, and report from the

artist himself-we derive the intelligence

which may dictate a decision to advance

The Rise of a Well-known Artist

a young singer in a small town in Con-

necticut-population 1,500. This little

town has its own symphony orchestra,

which gives one concert a year-and my

singer was the soloist. This singer un-

doubtedly had a beautiful natural voice.

She was a nice looker, But, what im-

Resolution was written in the lines of

"She went abroad to study and worked

"Six years ago I attended the debut of

## The Secret of Singing

(Continued from Page 69)

and then to work at songs. It is a wise to assert themselves in a natural way thing to build up an extensive repertory, Always work from the quality of the and to keep it alive, as it were, by con- voice-by that I mean, keep the natural stant repetition and review. I always be- quality true and pure, and let nothing gin work at a song with the music. interfere with it. Many young singers There it is that the full meaning lies. tend to be voice-conscious—they think After I have mastered the music, vo- that the natural estate of the voice is ally, spiritually, every way, I go back simply the background against which to the words, and find that they come they impose a surface of 'effects'. Of PIANO TRICKS! to the words, and find that they come they impose a surface of 'effects'. Of far more readily within the scope of a course, it is nothing of the kind! The

Sever issue of our blemonthy Breek Studies under the control of the kind of th enced at giving advice!-I should say of counsel, I might say to take thing TEACHERS AND STUDENTS! enced at giving advice.

enced at giving advice.

that the chief thing is never to force the easy! Keep the voice natural, and le TEACHENS AND SIDE 1973. that the chief thing is never to force the easy! Keep the voice natural, and let subscription: 25 for 19 consecutive laws tender or coin. But only for the intent ince. The subscription of the consecutive laws tender around tender or voice of the subscription of



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## Voice Questions

## Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

A Singer With a Short Range Q.—Would you please give me some infor-mation as to how I might help train my own

choir? I have had very few voice lessons and my voice has a range from G below middle-C to E above middle-C. I am thirty-two years old, just a fair soprano voice. Is there any breathing exercise that I may take to improve my tone?-N. H. B.

A.—The range you quote is so limited that we fancy you have made a mistake in your notation. Do you not mean that you sing from G below middle-C to E the fourth space? Even so the range would be quite limited, but if the tones are all good and of sufficient power you might be useful in a choir. Did it ever occur to you that you might be an alto, not a consult a good singing teacher and ask his

2—Breathing exercises are designed to increase the vigor of the diaphragm, the strength of practiced under the direction of a good teacher practiced under the direction of a good teacher or a physician they are apt to improve the general health, the posture and the strength of the whole body. If practiced without a proper understanding of the muscles involved they may stiffen the body and make the volce sound forced and inflexible. You should take sound forced and innextine. You should take advice upon this subject also. Because of the structure of the pelvic organs, women must be tardul not lo olverdo breaming gymngstics. 2—It seems as if you need to learn how to use your yolce so that you may improve its quality, its range and its power by assiduous daily practice under the direction of a well trained singing teacher. However, if this is impossible, singing teacher. However, it this is impossible, you might try the book, "Educational Vocal Technic," by Shaw and Lindsay and the "Sixteen Bar Vocalises," by Sieber. Also read a few books upon the art of singing such as, "Plain Words About Singing," by Shakespeare. No book can take the place of lessons from a good teacher.

Q.—I teach piano and begin teaching voice also while the student is on his very first lessons. I find that the words in little pieces often help the student with his musical phrases and give him a cue to the tempo, expression, and so forth. I also teach correct diction, and deep breathing and how to form vowels and consooreaning and how to form vowels and conso-nants. I do not mention any of the parts of the body, such as the jaw, uvula, or larynx unless the students come to me with well established bad habits. They are told that singestablished bad habits. They are told that sing-ing is like talking except that the vowels are sustained. I have not had much experience with boys? voices, but at present I have a boy of thirteen whose voice is beginning to change. Boys of this age continue to sing at school and they get into bad habits. Should I discontinue they pet into bad habits. Should I discontinue what socie study until his poice is settled? About what age would this be (average)? Or should I continue with my work as I have explained if the poil and fust not have him sing in public the poil and fust not have him sing in public been quite successful in country contents with my girl students, but the boys voice problem has given me much concern.

Singing Lessons for Immature Boys and Girls

A .- Although many changes take place in A—atthough many changes take place in the minds and bodies of girls at the age of puberty there is seldom, if ever, that complete "break" in the tone in girls called "change of voice" that must be reckoned with in boys, about the same age. Therefore the training of a girl's value area controlled. about the same age. Therefore the training of a gifty woke may continue if you are careful to gifty woke may continue if you are careful to along alowly and gradually without straining the straining to bound, to the control of the FEBRUARY, 1947

2—It is quite impossible to give the "average age" at which the boy's voice "changes." It all depends upon the individual boy. Some develop into young men quite early. They get taller and heavier, the vocal cords lengthen taller and heavier, the vocal cords lenguen and thicken, and they gradually lose that almost girlish quality of voice that distinguishes the young boy. This usually occurs between the ages of thirteen and seventeen and during this period their voices must be treated with the very greatest discretion. Most physicians, teachers and other authorities prescribe a complete vocal rest at this time, as the most conervative and best thing. Certainly it is the most sane and safe procedure. However, it some individual cases the "Change of Voice" never actually occurs. These boys gradually lose the highest tones and the soprano quality.

A deeper quality, and more lower tones take A deeper quality, and more lower tones take its place and the boy may sing alto. In a year or so the boy's voice deepens still more and he becomes a tenor, without ever having ex-perienced that unpleasant phenomenon called complete 'Change of Voice.' This is quite rare but we have observed it several times. In the case of the boy of thirteen of whom you write the "change" has already put in its appearance, and this seems to indicate that he belongs to the usual more normal class, although we could not be sure without a personal audition. If you have any doubt about this matter tion. If you have any doubt about this matter have him sing for a physician who knows something about the volce. You might read Mr. Wilcox's article "Vocal Guidance for Chil-dren and Adolescents," in the March 1942 Issue of THE ETUDE, Your how need not give up hi musical studies if you decide upon a period of gan, barmony or any other branch of the musical art and continue those academic studies which would be most valuable to him in after

Has the Negro Singer a Place in Upera?
Q—I am a Negro tenor sixteen years of age
although I look much older. I am taking singing lessons from a man who was the teacher
of several Metropolitan Opera artists. I am lanning to study for Grand Opera but I never planning to study for Grand Opera but I never hear much about the Negro in opera although several people have told me that there are opera houses in which Negroes sing. Please give me your frank opinion. 2.—Although I never smoke nor drink, nevertheless I would like your opinion. Do singers smoke or drink?

Has the Negro Singer a Place in Opera?

A .- We can see no logical reason why certain roles in Grand Opera should not be sung and acted by Negroes. Take as an example the opera "Aïda." Although Amonasro and the opera "Alda." Although Amonaro and Arda are Ethiopians and therefore claim to be Semitic in origin, upon the stage they are "made up" very dark. If a soprano and a bartone of the Negro race could be discovered whose voices were sufficiently beautiful and voluminous to adequately fill the roles, they could appear upon the stage with very much could appear upon the stage with very much less "make up" and very much greater veri-similitied. "Porgie and Bess," George Gershwin's very please and Bess," George Gershwin's very possible be Negrone. Pull Roberts and the limited by the Negrone. Pull Roberts and the limited by the Stage Marian Anderson, Roiand mayes and several Negro singers would make them valuable assets to any opera company in the world. They have appeared and are still appearing as soloists with many of the great symphony orchestras as concert artists and recitalists over the whole country. We are hopefully looking forward to the day when the great singers of the Negro race shall have the same opportunity in Grand

race shall have the same opportunity in Grand Opera as every other American. 2.—Moderation should be the watch word for the singer, for after all he is an athlete as well as a vocalist. Excesses of every kind as well as a vocalist. Excesses of every kind must be avoided. He should eat only simple digestible food, get plenty of exercise, and lots of sleep and if he does not do so his voice will soon begin to deteriorate.



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## Is Your Milk Bachized?

You have had your milk Pasteurized, vitaminized and homogenized? Now comes a writer in a Hungarian magazine who makes statements which, of course, we have had no opportunity to investigate, intimating that the time may come when your milk may be "Bachized." A bright American student tried to explain to us that, since Bach meant "brook," it might mean that the milk was watered. He went on to pun further and remarked that it all sounded "cheesey" to him. However this may be, we are presenting, without further scientific evidence. the following article from the Magyarorszag of Budapest, as translated in "Parade" of London. It seems to indicate that cows have a human trait of liking music with their meals. It does not suggest what might be the effect of a night club ballet upon patient Bossy.—Editor's Note.

window they stopped A radio programme Most of them appeared to prefer classiof Bach music was coming from Buda- cal music. The younger cows were found

along the main village road at about the jazz. same time, day after day, until they One day an inspector of the Ministry reached the gate of the farm, where they of Agriculture arrived from the capital. would turn automatically for the milking. declaring that the whole thing was nontled the farmer when they paused to ing but sald nothing. By the third day

listen to the radio." the window and some Bach records were might be wrong. On the fifth he was played. The cows repeated their previous converted, and spent the following fortperformance. One of them had always night studying the subject. been difficult to mllk. But when she was Then a curious thing happened. Milklistening to music she was as doclle as ing by music was tried in another dis-

Milking to music was then tried on all effect during morning milkings.

tried the experiment. Various types of mixed programmes. played. They found that mixing music district and fails in another.

NE evening the cows were coming did no good. The cows reacted only to in from the fields in Felegyhaza, one type. Those that responded well to Central Hungary. Outside an open jazz would not react to operatic songs. to respond quickly to music of the melo-As a rule, the animals lazily meandered dious type, while older animals preferred

So on that summer evening they star- sense. Next morning he was still laughhe was beginning to wonder. On the Next day a gramophone was put near fourth, he was ready to admit that he

trict and produced no results at all.

By this time every one thought the the cows. Supply showed an increase of whole thing was just a hoax, but when ten per cent at first, later of fifteen per the inspector strutted to a fourth discent, at which figure it became more or trict the cows proved even more musical less regular. It was noticed that once the than those at Felegyhaza. Production playing of records stopped, the milk yleld jumped by as much as twenty-six per showed a decline of thirty per cent. More- cent on some farms. The district echoed over, music seemed to have much less at milking time to the strains of Tschalkowsky, Duke Ellington, and Handel. A The story of the four Bach cows went petition to the head office of the National round Felegyhaza like wildfire. Others Broadcastlng Station asked for suitable

music were tried and the shepherds noted But to this day the inspector can't say the reactions of the herds to each tune why music produces more milk in one

## The Pianists' Page (Continued from Page 72)

any at all . . . Just skip it . .

matchless beauty of his themes, strive to tracted misery of this age. mirror his thoughts, reflect his consum- Well, Carlyle certainly had something

## Carping Carlyle

with his gripes on planes and planists. He not the way to live our music! should take his hammer and smite in telligence and competence. shivers all and every plano of our Euro-

suddenly torn by some inept prose, or were not one piano left soundable, would even a caricature or parody of the glow- the harm be great? Would not the relief ing lines just uttered. . . . Might as well be considerable? . . . This miserable young mix truck-driver's lingo or Gertrude woman that now in the next house to me Stein's patter with Shakespeare as to try spends all her young bright days not in to mix "modern" music idiom with Mo- learning to darn stockings, sew shirts, bake pastry, or any art, mystery or busi-Unless you can find a cadenza which ness that will profit herself or others; will not offend Mozart's music, don't play not even in amusing herself or skipping on the grassplots with the laughter of If you do write a cadenza, it seems to her mates; but simply and solely in ragme that your intensive study of Mozart lng from dawn to dusk, to night and midin general, and specifically the concerto, night, on a hapless piano, which it is would have so saturated you with the evident she will never in this world learn divine spirit of Mozart that you could not to render more musical than a pair of fail to improvise in the "formal" style of barn-fanners.\* The miserable young fehis music and in the idiom of his day. male! The sound of her through the wall You should be eager to comment on the is to me an emblem of the whole dis-

mately lovely spirit, and bathe in his there! Granted, he may have been a prejudiced old meany; yet, I often wonder as I wander along the corridors of Conservatories and Music Schools and hear the deadly, futile practicing on all Let Mr. Thomas Carlyle—yes the Car-sides whether we've made much progress lyle (1795-1881) knock you for a loop since his day. . . . This then is obviously wrote: "If the Devil, some good night, Swing will help; but first we need in-

pean world, so that in broad Europe there

"Barn-fanners: could these be the familiar English barn owls or "hoot" owls?

THE ETUDE

## **ORGAN AND CHOIR QUESTIONS**

## Answered by FREDERICK PHILLIPS

Q. We have a donor who wants to give us a \$5,000 pipe organ for our church, and I won-der if you would furnish me a list of organ builders with whom I could correspond. Under present day conditions we may need to do some scouting to find one at this price. I would also appreciate your opinion as to specifications also appreciate your opinion as to specifications best suited to our needs. Our auditorium is about forty feet wide, sixty feet long and thirty feet high. Back of the pulpit a space has been reserved for an organ about fiften and one half feet wide, nine feet deep, and fifteen feet high. The seating capacity of the

A. We are sending you the names of a num-ber of leading organ manufacturers, and sug-gest that you outline your needs, and they will be glad to submit specifications and advice. The be glad to submit specifications and advice. The organ chamber you describe it rather small, and it inflit be necessary to plan some means suggested the following as an example of a well balanced specification for a small organ: Great: Open Dapason 8: Chimney Flute 8: Swell: Diapason 8: Chimney Flute 8: Swell: Diapason 8: Chimney Flute 8: Swell: Diapason 8: Chimney Flute 8: Sulcional 8: Duiclain 8: Harmonic Flute 4: Cornopean 8: Peda: Bourdon 16: Gefeekt 8' .

Q. I would appreciate information as to where, in my vicinity, I might purchase a used manual reed organ with pedals. What kind of shoes are best for organ playing? What is the difference between pneumatic and tracker actions?—S. M.

A. We are sending you the addresses of firms who can probably supply used organs such as you desire. No special shoes are resuch as you desire. No special shoes are re-quired for organ playing, though in the case quired for organ playing, though in the case of ladies it would be well to avoid very high, pointed heels. In the old style "trucker" ac-tion organ, the depression of the key sels in motion a series of levers connecting finally with the valve opening the pipe through which as admitted, allowing it to speak. This in-ordate the state of the considerable weight under the finger, and women series are added, its becomes very how you on bearing are added, its the ingers, and when couplers are added, it becomes very heavy and hard of manipulation. In the pneumatic action the work of these levers is done by means of compressed air, and is consequently much lighter in action, permitting very much greater technical facility.

Q. I would like some information pertaining Q. I would like some information pertaining to the Hammond organ. I am organist in a Latheran Church in which has recently been natified a new Hammond organ, with only one some box, due to Government restric-ture. I want to be the context of the same part of the context of the same than the con-traction of the context of the same than the same, but the treble is still not as strong as some, but the treble is still not as strong as one did time or and. I have required for the Hamour old pipe organ. I have played for the Ham-mond demonstrator in our vicinity, and he says it le not the operator. The suggestions he made did not help. Could it be the sound box or the acoustics?—E. P.

A. Since the Hammond representative has made a personal check up, and is unable to solve the problem, it will naturally be still harder for one at a distance to locate the trouble. As the old pipe organ gave no trouble, it can hardly be acoustics, but as an experiment we suggest it can hardly be acoustics, but as an experi-sor we suggest your trying out the sound-sor was the suggest and the suggest of the suggest We do not kneer level instead of the balcony. We do not kneer level instead of the balcony. We do not kneer level instead of the balcony and the but it is worth a try. The ball of the balcony is barry as the suggest of the ball of the ball of the ball barry as the suggest experiments of the ball of the ball of the suggest experiments. subgress experimenting along these lines. As a last resort of course, you could emphasize the melody by playing it on the great organ, using a stop of greater volume than the swell, and play the harmonies on the swell only, although this would reduce the general volume.

Q. I want a good piano, but cannot afford only instruction, so have bought an old organ which has a good tone. I have only a little about the organ, and would like to known more. Also, would it be possible to stach a motor and eliminate foot pumping? I would appreciate

ate any information or addresses of organ firms who are interested in reviving this type of organ, sunfly found in second hand furniture stores. A prominent blind pinno tuner is especially interested in how these organs could be matarized—R. F.

A. The Landon "Method for the Reed Or-gan" has an introductory section describing the mechanism of this type of organ, the stops, mechanism of this type of cross. The slopes and so forth, and we suggest than the slopes as only of this book from your local must called or from the publishers of this magazine, and the slope of from the publishers of this magazine who are still making the names of two firms who are still making the frame who formerly made these "noet" organs are now out of business. We are also compared to the slope of the slope of

Q. What is a Concert organ? How does it differ from the church and theater organ? Could you send me the specifications of a well known concert organ?-C. G. S.

A. Organs are designed tonally for the par-A Organs are designed tonally for the par-ticular purpose for which they will be used, the state of the property of the con-traction of the contraction of the con-traction of the contraction of the con-design, where the contraction of the con-design, where the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the con-traction of the contraction of the contraction of the contraction of the contrac gret that we do not have at hand the specifica-tions of any well known concert organ, but if you will write to "The Diapason," Kimball you will write to "The Diapason," Kimball Building, Chicago, Illinois, they may be able to refer you to issues containing specifications of such organs as the one in the Wanamaker Store, in Philadelphia, or the Municipal Auditorium, in Atlantic City, New Jersey.

Q. Would you please give me information on Q. Would you please give me information on the organs of Bach's time, including it possible the specifications of Bach's organ, and how nearly it compares with the organ in the museum at Harvard. Please also send me names of people who can supply small but good two manual and social sead or since organs. P. E. manual and pedal reed or pipe organs .- R. F. J.

A. A very excellent outline of the Harvard A. A very excellent outline of the Harvard organ will be found on pages 164 to 167 of "The Contemporary American Organ" by Barnes, which may be consulted at any well equipped library, and purchased through music stores or from the publishers of The Errogs. We are sending you the specifications of the organ at St. Thomas Church, Leipzig, as of 1618, and also the organ at Weimar Castle, to which Bach was appointed organist in 1708. We also send the names of some firms who can probably supply the organs you desire.

Q. I am planning to build a one manual Q. I am planning to build a one manual pipe organ in my home. I will appreciate a complete layout as to pipes, and so forth. Just what kind of organ can one build with only one manual?—O. B.

A. In the columns of this magazine we could A. In the columns of this magazine we could not of course give you full directions, but there is a book entitled "How to Build a Chamber Organ," by Miline, which will give you the desired information. Being out of print, it cannot be bought in the stores, but probably your local library would have a copy. You might also consult "Modern Organ Buildby Lewis, although this has to do more

Q. Where is the largest pipe organ in the world, and how does it compare with the one in the Mormon Tabernacle in Salt Lake City? There was a time when the organ in the Exposition Auditorium, San Francisco, was sup-posed to be the largest, but other larger organs have since been assembled.—F. B. L.

hand, but we believe the organ now considered the "largest" is the seven manual instrument In the Municipal Auditorium at Atlantic City. New Jersey. The organ in the Wanamaker Store, Philadelphia, is also one of the largest.



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City	P. O. Zone	State
O 1946		

## Conducting Is An Art

(Continued from Page 84)

made up of component parts. To blend poetry. these parts is the big problem of the conductor, and no matter what kind of a work he is conducting, balance should be his aim, for success in interpretation. The tympani and the brass must not overshadow the other sections, and the subsidiary sections must be heard as chestral composition there is not one music When music was first introduced by and with a considerable reduction of over effectively any number of useful be brought out with clarity

In considering interpretation the con-

the melodic line, and he must bring out when the silent pictures found their to the theme. Coach Boyd Comstock was the inner voices, and have a broad untongue—incidental music from whatever remarkably successful in training Italian derstanding of the work as a whole, source was pieced together to accompany athletes in this way. Balance is always an important probAbove all he must have music in his the film drama, Finally composers were Industrial composers will eventually get lem to the conductor. An orchestra is soul, and endow his interpretations with called in to write original music. The

## What Industry Can Do For Music

(Continued from Page 76)

voice, but many voices, and each must into war plants little was known about errors. The idea is already applied in the ideas in song. the kind to use and when to play it. Se- teaching of typing. The class types let- The development of industrial music lections were chosen from lists intended ters in time to the tunes played, slowly will open up new opportunities. Trained ductor should give expression to all of primarily for entertainment. We had no at first, gradually growing faster as skill personnel will be needed to supervise the intentions of the composer, to bring pieces composed for and adapted to the increases, until pupils do sixty words a music programs: directors of broadcastthe work to life. His task is to bring out assembly line as the work songs fitted minute. After a factory worker learns his ing, choral, band, and orchestra conducwhat is on the printed page. Interpreta- the jobs. A Committee to study this prob- job, the prescribed music is played at tors. Composers will find new outlets for tion does not mean distortion of tempo, lem headed by Wheeler Beckett, was ap- short intervals daily to set the pace. rhythm, and balance. It does not mean pointee by the War Production Drive and Muscular skills, whether in work or an increasingly important part in or exaggeration of the melodic line so that it finally produced some fifty pieces of sport, can be acquired in this way. You cultural development, in fostering a muthe composition is out of shape. The factory music, adaptations from known want to learn the proper timing of a golf sic indigenous to this soil. America is conductor, in order to interpret a work, compositions. The first of their kind to stroke. You'll get it through a theme taking over the musical leadership of the

same can be expected in industry.

cient and labor saving method of doing it. its own, just as colleges and countries do. Then the operation is set to music and These songs contribute to the esprit-de-

must make it flow easily, and spon- appear, this was a step, but only the bot- song which gives you the correct rhythm taneously. He must give a freshness to tom one. A similar situation existed for the shot. Then all you do is swing

job and compose a theme that will set the For instance, take a worker sitting at a rhythm. They will write music that rebench assembling parts. His job is first lieves boredom. They will also write the time studied, to find out the most effi- factory song, and each factory will have the worker does it in rhythm and with corps within the ranks. Safety songs in less effort. Inexperienced men can thus industry do much to point up dangers be taught the job twice as fast as former- and help to avoid them. A plant can put

their work. Industrial music should play world and industrial music will be in the forefront of the march.

Scores of industries in America have supported musical groups made up of their employees. They range from glee clubs to symphony orchestras. Many are not only very ambitious, but extremely effective. One of the latest is the brilliant Philco Band of sixty-five performers under the direction of Herbert N. Johnston, sponsored by the Philco Corporation.

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## The Violinist's Forum

(Continued from Page 81)

that they should be used two at a time, each one over-lapping the one before and the one after it. For example, the student who has mastered the first half of Kayso: I is ready for the third position and can be given Laoureux II, continuing with the rest of Kayser. By the time he has finished this book, his knowledge of the third position should be sufficient to allow him to work on Wohlfahrt, Op. 45, Book II. Arriving half way through Wohlfahrt, he has probably finished the section of Laoureux devoted to the second and third positions. It is generally not advisable to proceed with the fourth and fifth positions until the first three are firmly cemented in the pupil's technique, so he should begin work on Kayser II, continuing with Wohlfahrt II. When he has finished Wohlfahrt he should be about ready for the second section of Laoureux. The "12 Bowing Studies" can be used from the time he is working on Kayser I.

As a basis for the above outline I have taken the pupil of average intelligence, talent, and ambition who practices one and a half hours daily. Such a pupil should be able to work on two studies-or parts of two studies, if they are long-a specialized bowing exercise, and a solo for each lesson. But the plan can be only 3 very general one: each pupil is a different personality and a different problem, and the practice schedule for each must vary according to his individuality and violinistic needs. Taken as a basic plan, however, this outline of work usually

produces very good results.

## VIOLIN QUESTIONS

## Answered by HAROLD BERKLEY

Violins Made by Bryant F. E. J., New Hampshire.—George E. Bryant was an American maker of rather better than average ability. His workmanship was good. but unfortunately he used a hard quality of varnish that has become harder as the years have passed. The result is that the tone of his violins has deteriorated instead of improving. They would bring about one hundred and fifty dollars at the present time, though they sold for a much higher price during his lifetime.

Branded Stainer Violins
Mrs. A. L. T., Ohio.—The fact that your violin is branded on the back is immediate evidence that it is not a genuine Stainer. He was an artist, a great artist, and had too much respect for his creations to mistreat them in that fashion. But there are thousands of so-called Stainers that are so branded—and they are worth somewhere between twenty-five and one hundred dollars. A genuine Stainer could be worth \$3,000.

Workmanship of Dall'Aglio
Miss M. S., New York.—Guiseppe Dall'Aglio
was rather a mysterious maker. For one thing,
he spelled his name in many different ways—
your spelling. D'Alaglio, might easily be authentic. Then, too, his workmanship varied in a quite extraordinary manner. Some of his violins are really fine, and are worth a thou-sand dollars or more; others are quite ordinary fiddles, not worth two hundred dollars. Further, reproductions of his label are frequently found in violins that are definitely not his work. So it is impossible for me to say how much your violin is worth

Solos in Gypsy Style; The Spicento E. G. S., Iowa.—The passages in the Valse-Bluette marked Leggiero should be played with the springing bow—the spicato. The essentials for a good performance are a loose wrist and a lightly-balanced arm. I do not have space here to give a detailed description of the howbere to give a detailed description of the bow-ing and how it can be acquired, but if you will refer to your copies of The Error for May 184 and August 1945 you will find articles about that will be very helpful. (2) The best section by San 194 and 194 and 194 are to re-view by 194 and 194 and 194 are to re-view by 194 and 194 are to re-view by 194 and 194 are to re-view by 194 and 194 are to re-trieved by 194 ar too are difficult. An easier but very popular solo is the Czardás by Monti. If you write to the publishers of THE ETUDE asking for catalogs you will certainly find the names of other solos in this particular style.

A Viennese Maker Miss E. M. S., Massachusetts.—Johann Georg biss E. M. S., Massachusetts.—Johann Georg Ruber was born in Vienna about 1741 and died there in 1772. He did not make very many violins, but those known to be his work are violins, but those known to be his work are well and neatly made and have very good tone quality. His varnish was generally of a reddish-brown color which with the passing of vears has his control of the color which with the passing of vears has his control of the color which with the passing of vears has his control of the color which with the passing of vears has his control of the color which with the passing of vears has his control of the color which with the passing of the color which will be colored to the color which will be colored to the color which will be colored to the color with the passing of the color which will be colored to the color with the passing of the color will be colored to the colored to the color will be colored to the color will be colored to the colored to the colored to the color will be colored to the years has become almost black. Today, his violins should bring between \$200 and \$300.

Rezening Alfred Lutz and Alfred Lanini Miss A. E., Girlian and Alfred Lanini Miss A. E. Girlian buring to light any in-formation regards the fired Lutz and Alfred Lanini. They probably for exputation in for-bidicensis that has not yet with a regulation in the control of the control of the control of the Germany named Lutz, and Alfred Lutz may be a descendant of this family. Regarding Alfred Lutz and Alfred Lanini

FEBRUARY, 1947

For the Amateur Violin Maker

For the Amateur Violin Maker
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with Mr. Dodd at the above sold recommunicate in another part of his letter, Mr. Dodd means the manner part of his letter, Mr. Dodd means and the making which may interest passes to be proposed the particularly as the Heron-Allen book is still particularly the particular the Heron-Allen book is still particularly as the Heron-Allen book is still particular the Heron-Allen book is still particul vlolin making.

A Maker Whose Name is Lndwig

A Maker Whose Name is Ludwig
S. W., Massachusetts—There was a Hans
George Ludwig who worked in Klingenthal,
George Ludwig who worked in Klingenthal
is the maker went 1860 and 1716. Perhaps he
is the maker and the state of the state of the
period and are worth about one hundred dollars boday. I can find no reference to any
other maker by the name of Ludwig.

Is It a Genuine Stradivarius?

18 it a behaine Stradivarius:

W. W., Ohlo.—The chances of your violin being a genuine Stradivarius are so small as to be almost non-existent. You are apparently not aware that there are scores of thousands of violins claiming by their labels to be Strads which were not even most by to be Strads which were not even made in Italy, not to mention Cremona. But if you have reason to think your violin is a good one, why do you not take it to one of the well-known dealers in Cleveland or Cincinnati and have him give you an opinion? Who is A. Serafino? Miss W. L. M., Ohio .- I have not been able

to find any record at all of a maker named A. Serafino. Only two makers with that surname are listed in the reference books, Sanctus and Gorgio. It is very probable that A. Serafino is a fictitious name that was inserted into a few violins with the idea of giving them an air of authenticity. Or he may have been a work-man, employed by another maker, who made some violins in his own time. I am sorry, but that is the best I can do for you.

Makers Curatolio, and Maffei

Mrs. M. A. H., Illinois.—Little more is known of Antonio Curatolio than that he was a dealer who lived in Naples at the beginning of the present century. Apparently he made : of the present century. Apparently he made a few violins, or had them made for him. As you can imagine, it is almost impossible to give a valuation for instruments of this type. No expert to whom I have spoken has seen an example of Curatolio's work, but they say that if it is typical of the Neapolitan work of his time it may be worth three or four hundred dollars. (2) Lorenzo Maffel worked in Lucca, Italy, in the latter half of the eighteenth century. He too was a dealer who made a small number of violins. Those known to be his work are well-made and have a very fair quality of tone. If in good condition a Maffer violin could be worth four or five hundred

Not a Genuine Stainer Mrs. M. S. C., New York .- Jacobus Stainer died in 1683, so your violin, dated 1735, is certainly not genuine. What it is worth could be determined only by a personal examination



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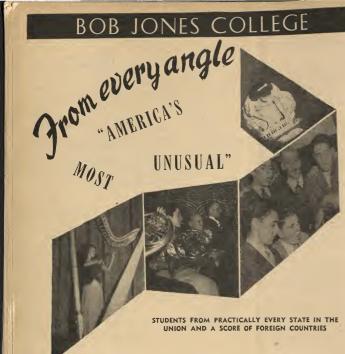
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## School Music For All!

(Continued from Page 78)

musical organizations by these restrictions or are so limited that they can not keep away from it if we tried—that pitals are successfully using musical never get the full enjoyment from learn- no program seems complete without it. therapy in a pyramiding number of cases. breathes, and the world is still." ing to play reasonably well. As a result, Churches, service clubs, fraternal organ- Industrial production has been speeded are denied to these boys and girls.

musical organizations by these restric
Music is so universal—and we could understanding background in sound. Hosunderstanding background in sound. Hosall peoples—"it soothes the savage beast"

becoming musical. The movies rely on music in various sequences to throw an

have the emotional experience of playing or singing fine music. The entire childphysical, mental, moral, and emotionalmust be trained. This is a four-square Down through the ages, music has been a definite force in developing useful members of society. However, you must actively participate in music for maximum benefit by playing or singing rather than listening to it. John Dewey, the that magic force-music-as a "break" in famous psychologist, said that "we learn their programs. Even commercials are by doing." Too many people say, "I can't play or sing, but I love music." There is no question of the appeal of music to -"it is the soul and conscience"-and "it

"basic" study and subject, relatively

equal to grammar, spelling, reading, writing, arithmetic or American history, 7

do not believe that a student should be

shunted away from the now-recognized core subjects to devote his entire school career to band, orchestra, chorus, and

music theory work. This he could get

outside, as a private student with private teachers in a music conservatory, He

must know his basic skills. However, with the trend of the past few years to shorter

hours, a five-day week, and so forth, the

worker today does have more leisure time, and polls of radio programs prove this

fact. The movies and all other recreational facilities are constantly crowded

I am not including the moral angle of some of the various endeavors at which

people spend time "after hours." The

point is that they do have this time, and

training in music would give them many

hours of pleasant leisure-time activity in a most wholesome way. No one has yet

played all the fine music that was ever

written for his instrument, small en-

semble, or concert group. Thus a wide

horizon of experience in music is opened.

and new publications and material con-

stantly keep the field active. Many eve-

ning adult education programs are in-

cluding musical organizations to care for

these post-high-school musicians, and

How can we pull these two ideas to-

gether? The student who has recently

come to America usually knows much

more about musical themes-symphonic

or opera-than our own American stu-

dents. It seems that in these foreign

countries, music is part of each person's

equipment for life. They love music, and

are proud of their accomplishments with

it. The most ignorant peasant is usually

quite familiar with the works of the mas-

ters, and it has also been said that the

immigrant or his immediate descendants

furnish a large section of the audience

of symphony or opera performances in

our great cities. Are they taking a more

serious attitude, or are they more basi-

cally interested? Only through our schools

can a real love for music be established

on a general plane. Only through our

schools can we "educate" these youngsters

to the real significance of such a love.

Thus we can live with ourselves, and not

be forced too greatly into the mechanized

"rush-rush" of Americans who are being

pushed into a new race-not the Nazi

We are the most "educated" country

in the world. We have no "peasant"

class. Are we educating our children

away from music? Every student should

"super" kind, but a race of neurotics.

this is a definite step forward.

Is there a basic fault in our educational in addition to music, typewriting, sewing, trations, and all civic groups use music up through the simple expedient of playsystem? Are we still thinking of music or music properties and the simple expedient of playsystem? Are we still thinking of music or music properties are a case of a contract or music properties. carpentry, art, and many other electives as a basic fundamental, Radio programs, ing phonograph records to the workers, as a frill or fad? Do we consider music whether comic, serious, or "thrillers" use With this in mind, music is a natural as something for only the talented or

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read-and enjoy it?

can do his regular required classwork of the High School cares for many inand other outside activities and still do cidental expenses such as buses for away them well. It teaches concentration and football games, various music awards, how to study. It teaches that perfection and so on. Thus I am not necessarily is the goal. (Imagine a musical organ- speaking for Freeport, but for all the ization with every member playing every music students by offering music work fourth note wrong! Yet that is seventy- in the curriculum, then penalizing them five per cent to "pass.") It teaches stu- for taking it! It is our challenge to prodents to be careful of their property and wide the solution to this problem. to respect the property of others. (A small dent in a trombone slide caused by only a slight act of carelessness may put the horn out of commission for some time.) It teaches teamwork and how to "get along" by working with other people. It gives a student a sense of self-discipline, probably the most needed ton, and wearing out his pianist as he in agreement with the need for a varia-

but this is a false arrangement when so until 1927. Of course, to a certain extent, repetitious, if not always in content at many students are denied the privilege he had to give the public what they de- least in form.

A large percentage have piano lessons definitely below standard.

FEBRUARY, 1947

financially wealthy few? Is it not as im- gress in school and music, they advance phy, and the motion picture were not

groups. Dr. Ellot, Harvard President, said that An adequate budget covering the pur- creasing degree turned to that purpose, "Music is the best mind-trainer of them chase of new instruments, music, instru- is a tribute not only to the many who all" I should like to suggest that school ment repairs, uniform replacements, uni- brought these arts to their present state music does many things for a student form repairs, and equipment (files, chairs, of technical refinement but also an inthat he otherwise would miss. It teaches and so forth) is provided by the Board dication of the public's great need for a student to budget his time so that he of Education. The general organization music.

## My Father and Music

(Continued from Page 80)

a playing band and orchestra are main- that the fact, that although sound re- ulated by Columbia's American School tained in each school. As students pro- cording, the telephone, wireless telegra-

portant to sing—and love it—as it is to to the Junior High and Senior High originally produced for the dissemination

## What Do Badio Listeners Want? (Continued from Page 70) of the time," it has become a custom to

divide programs between two radically different schools of music. In the dissemination of music this sort of compromise has never been completely successful, and despite Mr. Levin's belief that artistic ambidexterity is needed in radio, there belonging to an organization which class- pose, for his own enjoyment, by combin- are countless musicians of our acquaintroom work seldom includes. It teaches ing a few chords with some simple mel- ance who feel that radio should divide humbleness for the work of the masters, ody. There are few people, however, who its strictly musical shows to specific ap-It teaches respect for authority and sub- have listened to a larger variety of mu- peal. Whether or not the majority are in limation of one's feelings to that of the sical selections, as he was in the habit agreement with this viewpoint, there is director or group. In general it teaches of buying sheet music, literally by the definite evidence that the majority are essential in our theoretical education listened to various compositions for hours tion in program making. Radio in recent at a time. He would listen to complete years has almost inevitably duplicated in Music study combines physical, mental, operas, such as "Tannhäuser," for in- far too many numbers any type of new and emotional exercise in a never- stance, without much enthusiasm until program that found success on the air. excelled balance. It is the perfect leisure- he came to such gems as The Evening Not so long ago, we had only a few crime time activity. Music is something that Star, and then he would remark that broadcasts, today the airways reek with few people experience, and fewer still if the composer had written nothing else blood and gore. The Westerns, once very forget. Remember that you have never but that, he would still be entitled to popular, have been altered to crime heard anyone say, "I'm glad that I quit fame, Among all his many contributions stories. There are dozens of other types to our modern life, father always said of broadcasts that could be cited in the With all the advancement of the past that the phonograph was his favorite same manner, but we, primarily being infew years, school music is still on the and it was to the development of this terested in musical ones, are eager to see threshold. It has received recognition by that he turned his attention from time a change of formula in many of them. being incorporated into the school day, to time during its active life, from 1896 Today, there are far too many that are

of being in the band or orchestra because manded in music, but I believe that he The writer being interested in the edumade a sincere effort to raise the stand- cation of musical students would like to We in Freeport have many advantages. ards as much as possible by releasing see some of the independent musical pro-A successful school music program is some things for which there was not grams designed to help the student reestablished. All third grade youngsters great demand but through which he turned to the airways. In former years, are subjected to a year of some pre- thought the public could be led to appre- we had nation-wide programs of an orinstrument gadget to sift their talent in clate better music and by refusing now chestra with which students could play music. Parents are kept informed, and and then, much to the consternation of at home; programs by noted pianists disa regular instrument is suggested for some of his business executives, to ap- cussing problems of interpretation and each child who shows reasonable ability, prove selections which he considered illustrating them as well as giving performances of specific works, Good piano as a basis, and understand many of the

As I have said before, father's printeachers, vocal teachers, instrumental music fundamentals before starting their cipal contribution was of course the teachers deserve to be heard in a series instrumental instruction. Free lessons technical means of getting music to the of programs on the air. The appreciation are given for one year (fourth grade) and public and it has always seemed to me of music is decidedly advanced and stim-(Continued on Page 120)



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## Musical Klentomaniacs

(Continued from Page 66)

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....WHEN YOU WORE A TULIP

....I'LL SEE YOU IN MY DREAMS

....WHEN I GROW TOO OLD TO DREAM

lous quarrel which was not occasioned by for his Dettinger Te Deum, as well as by Bach. But neither he nor others which is not appreciated by everybody. by us and to which I should not even for his "Saul," "Israel in Egypt," and thought of calling Bach a plagiarist. Bach I believe that in Haydn, Mozart, and in my thoughts alone be a party to, and "Julius Caesar." Of a similar nature is simply had "arranged." There were, how- Beethoven there are fewer "borrowings." the outcome of which causes me neither Handel's relationship to the composes here and there where Bach than among the masters of earlier times. to apprehend disgrace nor to expect tri- Dionizi Erba, who lived in the second umph." The affair ended with the com- half of the seventeenth century. The latplete defeat of Bononcini

del's in the Hamburg time, Alessandro compositions which Handel utilized in until the nineteenth century were asperbeen discovered. The Franciscan monk speaks of Handel as a Plagiarist.

served mm as models lot the sixteen mony, A similar feeling arises when one Concerti composed "after". Vivaldi, about hears Grieg's adaptation for two pianos concerts composed after Visital, according to the planes six are by Vivaldi. The music historian of symphonies by Mozart. Grieg can and who were inclined to pass it off as their poser of a Te Deum from which Handel Johann Nikolaus Forkel (1749-1818) still will display his own originality and so own. "But let us herewith close a ridicu- "borrowed" numerous themes, particular- held these Vivaldi compositions for works we again obtain that mixture of style "borrowed." If one compares, for example, The classical period emphasized personter's Magnificat appears in several parts with the third part of the Symphony for Baroque period of Bach, and Handel, Per-Bononcini's plagiarism, whether de- of "Israel in Egypt" and "Susana." Also Strings from the "Fasciculas IV" of the sonal invention became predominant. liberate or not, strengthened Handel's the "founder of the oratorio," Carissimi, Assian Georg Muffat, whom we already Thus Mozart can be accused of very few position. Still Handel, himself, was not with whose works Handel had become know as a "creditor of Handel's," it can direct borrowings. In his Violin Sonata always free of accusations of plagiarism. acquainted in Rome, belongs to those be seen that Bach borrowed the beginning in G major (K.9), in the Andante of his About this subject whole books have been composers "utilized" by Handel. Thus the and the thematic development of the first Symphony (K.95) and in his well-known written-for instance, one by Sedley Tay- final chorus in Carlssimi's "Jephta," movement of this composition by Muffat. A major Sonata (K.331) with the Alla lor. At any rate, it has been proved that Plorate filiae Israel is easily recognized But also the slow movement has its model Turca, he uses almost verbatim a theme. Handel in the giant mass of his works not in Handel's Hear Jacob in "Samson." It in a prelude to an aria from an opera, originally a German and Czech olikaong, only took over single melodies and mo- is peculiar that among those composers "Il schiavo di sua moglie," by Francesco which his Czech friend Mysliwetschek tives from other composers, but also to whom Handel is indebted there is also Provenzale (1630-1704). Another "bor- had in a Symphony in D major, whole sections and longer phrases. Chrys- a man who had the same name, namely rowing" of Bach's is the C major Prelude Mozart, on the other hand, loved quoander, the great authority on Handel, as Jacob Handl, who Latinized his name to from the first part of the "Well-Tem- tation. Particularly in the opera did he a supplement to the "Gesamtsusgabe" of Gallus (Handel means rooster or chick-pered Clavichord" which in more primiquote, in order to work out a dramatic Handel's works, published scores by Rein- en). Gallus is often called the "Austrian tive form is to be found in a prejude of situation all the better. The quotations hard Keiser (1674-1739), a friend of Han- Palestrina," and lived from 1550 to 1591. his predecessor in the Thomaskirche in in his "Don Giovanni" are famous where In Handel's lifetime the master was Leipzig, Johann Kuhnau (1660-1722). But in the "Tafelszene" the musicians play a

35,00 1 40

certi Grossi by Antonio Vivaldi (d. 1741) sweet, romantic melody has been imperserved him as models for his Clavier feetly grafted onto Bach's flowing har-

Stradella (1645-1831), Carlo Maria Clari accused of plagiarism, Plainly his super- what wondrous tones have developed melody from Martins "Cosa Rara," from (1669-1754), Georg Muffat (1645-1704), all lative greatness was recognized. But not from the dry chirpings of Kuhnau! Sarti's 'Fra due litiganti' and finally The C major prelude of Bach brings us from his own "Figaro." Of course the his own works. In more recent times, in sions cast on the "originality" and the to a different kind of borrowing, to that public was jubilant, for these melodies the works of Johann Kaspar Kerll (1627- artistic integrity of Handel. In 1831 the adaptation which Gounod perpetrated on were sung and whistled everywhere on 1693), Dietrich Buxtehude (1636-1707), Oxford professor Crotch brought out a the Bach piece when on the wondrously the street, In "Figaro," 1786, again Mo-Giacomo Carissimi (1605-1674), Al. Scar- list of composers from whom Handel had crystalline harmony he composed his zart used a Fandango with which Gluck latti (1659-1725) and Ant. Lotti (1667- "plundered." And the article by Huffers in Meditation, the Ave Maria, This attempt in his "Don Juan" ballet had delighted 1740) "sources" for Handel's works have the Encyclopaedia Britannica for 1880 of Gounod's, brilliant in its way, has al- the public of 1761. But this Spanish ways evoked in the trained ear a peculiar dance goes back to an original Spanish Francesco Ant. Urio, born about 1660 in Johann Sebastian Bach copied numer- feeling of stylistic dualism (some call it, melody, And in this connection let us Milan, who lived in Rome, was the com- ous works of other masters and the Con- sea-sickness), a feeling that a sugary make a little jump ahead into the nine-Piano Teachers Stimulate your young pupils' interest with

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teenth century. There we find that an- poser of both poetic works gave the same other composer, Bizet, puts another Spanname, "Mélisande." ish dance into his opera "Carmen." The Schumann's favorite composer was famous Habanera is, in fact, not by Bizet, Franz Schubert, whom he often "remem-

Mozart did in "Don Giovanni" is a rare derful song of Schumann from the "Dichoccurrence. But Richard Strauss in his terliebe," namely Aus meinen Tränen "Heldenleben" quoted themes from his spriessen we find the thought of the trio "Tod und Verklärung," "Don Quixote," from the Scherzo of the great C major "Don Juan," "Till Eulenspiegel," even Symphony of Schubert, but the theme is from his beautiful song "Traum durch essentially changed, and still the spirit die Dämmerung." Extremely witty is the of the song is associated delicately with quotation of the sheep motive from "Don the great and unfortunate song composer Quixote" as the roast mutton is brought whose sighs were crystallized into melanon in "Bürger als Edelmann." Clever choly songs. quotations are always cherished. For ex- Schubert was quoted by Liszt and even ample Paul Dukas in his opera "Arladne" by Wagner. The last statement of Schuand Blaubart" brings the motive of the bert's quartet "Der Tod und das Mädtitle heroine from Debussy's "Pelléas and chen" was utilized by Wagner in the Mélisande." The reference is clear since Mime scene from "Siegfried." But is that

but by the Spanish composer Yradier, bered." For instance in his "Faschingsand was published in 1840 in Madrid as schwank" where he quotes a Schubert That a composer quotes himself as find a Schubert minuette. In the won-

the melody resounds at the entrance of plagtarism? Certainly not. The emotions that "Frau Blaubart" which the com- of the two composers are worlds apart.

her greatest successes were The End of a Perject Day, I Love You Truly, and Just a Wearyin' for You.

BRUNO JAENICKE, noted French horn player who, until his retirement three years ago, had been for many years solo horn player with the New York Philharmonic-Symphony Orchestra, died on December 25, in New York City, at the age of fifty-nine.

ADA SASSOLI-RUATA, celebrated harpist who toured the musical world with Mme. Melba, Geraldine Farrar, Lucrezia Bori, and other noted singers, died in Rome on December 3, 1946, at the age of fifty-nine

WILLIAM READ HERSEY, music critic, author, and teacher, died on January 1 at South Harwich, Massachusetts. For many years he wrote a syndicated music column for the New York Sun and The New York Herald Tribune. He appeared in concerts at Carnegie Hall, New York, and also was active as a piano teacher.

## Competitions

THE THIRD INTERNATIONAL Competition of Musical Performers in Geneva. Switzerland, will be held from September 22 to October 5. Young artists between the ages of fifteen and thirty may com-pete in these classifications: singing, piano, violin, clarinet, and trumpet. All details may be secured from the Secretariat of the International Competition for Musical Performers, Conservatory of Music, Geneva, Switzerland. THE FIFTH ANNUAL CONTEST for

young composers, sponsored by the Stu-dent Division of the National Federation of Music Clubs has been announced by Marion Bauer, chairman. The awards are for works in two different classifications, choral and small orchestra. The two prizes in the choral contest are for fifty and twenty-five dollars, while the instrumental awards are one hundred dollars and fifty dollars. The contest closes April 1, 1947, and full details may be secured from the chairman, 115 West 73rd Street, New York 28, N. Y.

A FIRST PRIZE of one thousand dollars, and a second prize of five hundred dollars, are the awards in a composition contest announced by the Jewish Music Council Awards Committee, sponsored by the National Jewish Welfare Board to encourage composers "to write musical works of Jewish content and which shall reflect the spirit and tradition of the Jewish people." The closing date is Sep-tember 1, 1947. The contest is open to all composers, without restrictions, and full details may be secured by writing to the Jewish Music Council Awards Committee, care of the National Jewish Welfare Board, 145 East 32nd Street, New York 16, N. Y.

A PRIZE OF one hundred dollars is offered by Monmouth College for the best setting of a prescribed metrical version of Psalm 121 in four-part harmony for congregational singing. The contest, which is open to all composers, closes on February 28, 1947. All details may be secured from Thomas H. Hamilton, Monmouth College, Monmouth, Illinois,

## New Keys to Practice by Julie Maison

Wash your hands when you find your- uable for clumsy fingers, Play scales in self tiring at practice. Remember that sixths to gain equilibrium in fingering. Beethoven loved running water on his Learn to fit your individual fingers. hands when he was composing. Walk arms, and shoulders to the position to around the room a bit; open the window be played. You must accommodate the for a few seconds, even if the tempera- instrument, and not expect it to accom-

ture outside is zero. Play scales in thirds to learn to play What is learned without effort will

modate you.

close positions clearly; thirds are inval- never impress your listeners,

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GOOD NIGHT SWEETHEART

....MOONLIGHT AND ROSES

....M-1-S-S-1-S-S-I-P-P-I

....MY BLUE HEAVEN

....M-O-T-H-E-R

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

FEBRUARY, 1947

"MUSIC STUDY EXALTS LIFE"

# Junior Stude

trilled on E and F.

## Trills and Trills by Leonora Sill Ashton

Harold and Dan were preparing a touched the keyboard. "Here's one," musical quiz for the surprise party he said, "two white keys," and he MRS, BROWN: Well, that depends on they were giving their sister.

"Let's have hard questions," said Dan, as he turned the pages of his G-sharp," said Nan. history of music and book of terms. Ethel placed her fingers on the keys "Here's a good one," he said. "Bet and trilled on B-flat and C, as she you can't answer it yourself!"

"Let's hear it," said Harold; and step apart." Dan read, "How many different positions for trills are there on the piano? apart, like E and F-sharp," said Bet everybody misses on that one." Bert. "That makes four."

When the party assembled, that was the first question Harold asked a white, and a white and a black, a in the quiz game, Nobody could an- half step apart, like F-sharp and G, swer. "Six," Harold told them, "and and D and E-flat. That makes six." now, what are they?" Jack, who was sitting by the piano, fessed Ellen. "I just thought a trill

Ouiz

#### No. 18. Compositions 1. For what type of composition were each of the following particularly

noted? Bach, Schubert, Puccini? 2. Is a coda found at the beginning or end of a composition?

3. Is a Barcarolle an antique instrument, a trill or a boat-song? What is meant by opus?

5. Is an aria a part of a stage, a vocal from you again-but make the adsolo in an opera, or an arpeggio ex- dress complete this time!

6. Is a berceuse a French folk-dance, a part of opera or a cradle-song? What is an oratorio?

8. Is a libretto a theme describing a character in an opera, the text of an opera or the score used by the conductor of an oners?

9. Is a quintette a composition to be performed by five, seven or eight

10. Is the Polonaise a dance of Austrian, Polish or Norwegian origin?

(Answers on next page)

My Ambition by Miriam Perlysky

I want to learn to play And do it very well; I'll really study hard Until I shall excel.

I may not play like Liszt, But yet I can admit That working hard each day Will help me quite a bit.

**ELIZABETH A. GEST** 

"Two black keys, like F-sharp-

said. "A black and a white a whole

"A white and a black, a whole step

"Two others would be a black and

was a trill and that was all there

Remembering Important Things

Nottie Rodrigues, 2901 South

Hoover, wrote and asked for some

coupons for subscriptions to THE

ETUDE. Sorry we can not send them,

name of her town nor State, So,

could there be! You're wrong. JERRY: There was, too. You're wrong. MRS. BROWN (entering): Children, what's the matter? What's it all

BRENDA: Jerry says there was a real wizard, and he did a lot for music. And I say there never was a real wizard. How could there be?

what you call a wizard. I think Jerry is right this time. See if you can guess whom he meant. This wizard did a lot for music, and for the world in general, too. He was born on February 11, 1847, in Ohio -just one hundred years ago. At JERRY: Who was he, mother? that time many of the great composers you know about were living -Liszt, Wagner, Donizetti, Verdi, Schumann. (Enter children of 1847 composers, announcing their num-

'Well, that's all news to me," con- Mrs. Brown: Very nice work, children. Now this wizard became an inventor, Like Beethoven, his hearing became impaired and he was interested in helping people to hear things, So, as not many people could hear good music beautifully played in those days, unless they went to many concerts, this wizard invented the phonograph in 1877. BECAUSE-Nettie did not give the JERRY: Then lots of people could hear good music in their own homes.

Nettie, we will be waiting to hear BRENDA: Just think of the thrill of living when the first phonograph record was made.

MR. EDISON LISTENING TO MUSIC Helen Davis, soprano, Victor Young at the piano

## A Real Wizard

by Ernestine and Florence Horvath

Mrs. Brown, Jerry, Brenda and other children (in present day attire)

Children of 1847 (in old fashioned costumes). Children of late nineteenth century (girls in pinafores, boys in black stockings).

Mrs. Brown: They could make re-Scene: A modern music room. JERRY and BRENDA enter (arguing). cordings of the great masters of the past, but they could also make JERRY: There was, I know there was! recordings of living composers. We BRENDA: There was not, Jerry. How are so familiar with the works of

these composers they seem like old friends. But at that time they were new and very modern, such as Brahms, Tchaikovsky, MacDowell. Dvořák, Nevin, Grieg. (Enter children of late nineteenth century and play compositions by some of the above composers, announcing

their numbers). Mrs. Brown: A lovely program, children. Those composers were living when the wizard made the first recordings. But he gave us more. He gave us radio, and motion pictures without sound, then with sound.

Mrs. Brown: He gave us the electric JERRY and BRENDA: Edison, He gave

us the electric light. and play compositions by these Jerry; Sure, "The Wizard of Menlo

Park." See, Brenda, I was right. Mrs. Brown: Edison gave us over a thousand inventions, but of course most of them had nothing to do with music. But he liked music and played the piano himself.

BRENDA: The phonograph, the radio, and sound movies, All can bring us good music, classic or modern or in between.

MRS. Brown: Yes. indeed. Play us a classic piece, Brenda, (Brenda plays Bach, Mozart, Beethoven or something of the classic school, announcing her number).

JERRY: And they can bring us familiar songs, like these. (Plays medley of Stephen Foster songs or something similar.) Enter modern children, who have been listening outside and "peeking" through the

MRS, BROWN: Hello, look who's here! Why did you not come in sooner? MODERN CHILD: We did not want to interrupt the program.

Mrs. Brown: We'd love to hear some modern pieces, too, Who will play? (Two or three raise their hands and play modern compositions, announcing their numbers.)

Mrs. Brown: That is fine. And now let us all sing America in honor of Edison the inventor, the "Wizard of Menlo Park."

CURTAIN

DEAR JUNIOR ETUDE: I love music dearly and the more I read THE ETUDE the more I love music I buy two copies of THE ETUDE every month; one copy I cut up for my music scrap book and the other one I keep to read over and over.

From your friend.

## Junior Etude Contest

The JUNIOR ETUDE will award three at- you enter on upper left corner of your and best stories or essays and for answers right corner of your paper. to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C. under twelve years.

Names of prize winners will appear on this page in a future issue of The ETUDE. The thirty next best contributors will receive honorable mention,

put your name, age and class in which this page. Answers to Quiz

a term meaning own compositions in chrono-usually list their own compositions in chrono-logical order, as Opus 7; 5, a vocal solo in an

Clyde Osterhaus

(Age 4).

torio: 9, five; 10, Poland.

Mernan Ruth

DEAR JUNEOU FRIDE.

The Junior Brown for the neatest paper, and put your address on upper

Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by the 22nd of February, Results of contest will appear in May. No essay contest this month. Contest puzzle appears on

#### Instrument Puzzle by Boris Randolph

1. Bach, fugues; Schubert, songs; Puccinl, opera; 2, the closing part; 3, a boat-song; 4, a term meaning work, by which composers The first letters and the last letters. reading downward, of the following fivelogical order, as Opus 7; 5, a vocal solo in an opera or oratorio; 6, a cradle-song; 7, an extended composition for chorus, soloists, and orchestra, the text usually dealing with a religious topic; 8, the text of an opera or oraletter words will give the names of two

musical instruments 1. Chord on first degree of the scale

2. To take particular delight in 3. A musical drama 4. The opposite to major

5. A Disney picture 6. An instrument usually found in church

7. A girl that makes someone an uncle 8. A noteworthy occurrence

## Answers to Beheading Puzzle in November:

B-and; 2, B-ass; 3, S-harp; 4, H-old; 5, M-ute; 6, T-one; 7, D-rum; 8, T-urn; 9, T-horn; 10, S-tone.

#### Prize Winners for Beheading Puzzle: Class A, Mary Jean Spiker (Age 16),

Oklahoma; Class B, James Mason Marten (Age 13), West Virginia; Class C, Zona Gogel (Age 9), District of Columbia.

#### Honorable Mention for Beheading Puzzle:

Elaine Thiem, Geraldine Routman, Janet Dalziel, Meiuia Gregg, Yvonne Ditsworth, Robert Rogers, Ann Winder, Mary Jane Sedivy, Rose-mary Morgan, Sheldon Richman, Dolores Lewis, Carole Schrenk, Freddie Turner, Carol Once there was an article in The Erupe about color in music. My sister thought it was a lot Miller, Lindsey Jackson, Elaine Merk, Harold Miller, Lindsey Jackson, Elame Merk, Haroid Hinck, Mary Eckenroth, Shirley Prey, Har-riet King, Tom Creley, Barbara Ward, Helen Tate, Ella White, Muriel Monroe, Eloise Hunt, Nan O'Kief, Dolly Barns, Edna Beitler. of foolishness and tested it on me. To every-one's surprise it was true! I guess I am lucky in having perfect pitch and hope to become

MARIAN FRUTCHEY (Age 12), Ohio

Send answers to letters in care of Junior Etude

1 am one of a large family, four sisters and

three brothers. My family is quite musical and we have much fun together with our in-struments: French horn, trombone, trumpet,

omet, piano, and guitar. This may not be a good combination but I must admit it is fun.

2 good composer. From your friend,

From your friend. MARY ECKENROTH (Age 13), Pennsylvania

DEAR JUNIOR ETUDE

I love music and have been taking plano lessons for five years, and I am going to take Data Jerson Evrus:

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group organ which has been in th hope to become a great organist some day.

From your friend,

PHILIP COTTON (Age 13),



A

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A

THE COVER FOR THIS MONTH-On February 11, 1847, Thomas Alva Edison was born in Milan, Ohio, and now in February 1947 the world is commemorating the centennial of the birth of this great American Inventive genius, Although his electric and electronic inventions and discoveries contributed toward the development of the radio, which now brings music into the homes of millions, he first gave many the opportunity to enjoy music in their homes through the Edison phonograph.

It is, therefore, fitting that THE ETUDE in this issue participates in the Edison Centennial celebration. The Erupe takes pardonable pride in the fact that its Editor, Dr. James Francis Cooke, during a lifetime of two such great Americans as Thomas A. Edison and Lieutenant Commander John Philip Sousa arranged what was the first and perhaps the only meeting of these two famous men who so highly esteemed the other for his achieve-

GIVING THE BEST-Today there is no such thing as a "complete" stock of music publications. The world's unsurpassed stock of music of all publishers maintained by the THEODORE PRESSER Co. requires constant re-ordering of publications from over 200 different publishers of

Generally now no publisher is able to supply all of the music ordered and frequently the publications which are reported to us as temporarily out of print are not delivered by the publisher for months after our wholesale order was placed with that publisher.

We, likewise, with the publications of the THEODORE PRESSER Co. and those of the OLIVER DITSON Co. and THE JOHN CHURCH Co., for which THEODORE PRESSER Co. acts as distributors, have had difficulties in replenishing stocks of numbers in these catalogs due to shortages of paper and production problems with music printers and binderies. However, everything is being done that can be done constantly to keep the best possible supply of music publications on hand and to glve the best possible service in the filling

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## February, 1947 ADVANCE OF PUBLICATION OFFERS

All of the books in this list ore in preparation for publication. The bly only to orders placed NOW. Delivery (postpaid) will be mode when the books are published. Parogrophs describing each publication appear on these poges.

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Dorathea J. Byerly .50 Chapel Echoes—An Album of Sacred and Meditative Music for Pianists Young and Peery .40 The Child Tschoikowsky-Childhood Days of

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Piano teachers and advancing students notes to the teacher and review ques- MORE THEMES FROM THE GREAT CONtional uses. Bearing out the implication pupil interest. in its title, this book will make a special

RHYTHMIC VARIETY IN PIANO MUSIC WILL Star Sapphires; Grey's Under the Habe about a dozen others.

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der, and Mendelssohn. Also, it will num- back of the first book for reference when ber among its contents such favorites as needed. Unique cartoons add interest. Faure's Palm Branches; Kremser's Prayer A single copy of either or both parts of Thanksgiving; O Holy Night, by Adam; may be reserved at the special Advance the 17th Century melody, A Joyous of Publication Cash Price of 35 cents Easter Song: Schubert's Ave Maria; each, postpaid. Humperdinck's Evening Prayer; the Triumphal March, by Grieg; the "Finlandia" KING MIDAS-Cantata for Two-Part Treble cluded.

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LET'S PLAY, A Piano Book for Young Beseven year old plano beginner using this touched, including his food and even his book starts to play at the very first les- young daughter, turned to gold. son. Words as an aid to rhythm accom-

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THE ADVENTURES OF PETER THE PIANO. An Illustrated Story for Children, by Dorothea J. Byerly-This book is not a collection of music, but a cleverly told story profusely illustrated with sixty-nine pictures in color. It relates the incidents in the life of Peter the Piano from the time he leaves a dusty warehouse until he becomes the proud possession of a winsome little miss who loves music. The child who cannot read will be delighted with the drawings, and the one who can will spend delightful hours with the fascinating ADVENTURES OF PETER THE PIANO, In fact the book also will appeal to older students. While this book is in preparation, an order for a single copy may be piano duet adaptation of the popular placed at the special Advance of Publi-Troika. The arrangements are well devised, and have the essential musical elements of the originals.

has drawn upon some of the world's great periencing a return of affection for the who is a bit "rusty" in his performance. as many arrangements fron. the favor-Some of the material in Chapel Echoes ite works of Stephen Foster, Johannes probably never before has been arranged Brahms, Johann Strauss, and others. Asfor piano, since it will include arrange- suming that older beginners are familiar ments from the great choral literature of with the fundamentals of music. Mrs. Bach, Bortniansky, Franck, Gaul, Maun- Richter provides this material in the

Choral by Sibelius, and other excerpts Voices, Lyrics by Celia Thaxter, Music by from the symphonic literature. In all, May A. Strong-This is a cantata of unmore than thirty numbers will be in- usual merit for children of the upper elementary or junior high school grades. A single copy of this new album may Its excellent qualities are a result of well be reserved now at the special Advance written singable music based on the well of Publication Cash Price of 40 cents per known Greek myth of the King of copy. The sale, however, is limited to Phrygia. It requires no solo work and the accompaniment is within the ability of an average pianist. It tells of the king whose covetous desire for gold brought ginners, by Ella Ketterer-The five, six, or him desolation when everything he

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will find this a most engaging collection tions for the pupil are supplied with each CERTOS, for Piano Solo, Compiled and Ar-1712 Chestnut St., Phila. 1, Pa.," for par- of pieces for instructive and home recrea- piece. Charming illustrations stimulate ranged by Heary Levine-In preparing 3 second book on themes from concerto One copy may be ordered at the low literature, Mr. Levine will include a few In its title, this book with head of Publication Cash Price of themes from those for other instruments. However, pianists will be glad to see such favorites included as the theme from the Fig. 1. Complete op David Lawrence as the united the book is designed to follow Mr. Lawrence is be made up of pieces about grade three THE MUSIC FUN BOOK, A Work Book for First Movement of Rachmaninos's Comin difficulty. Some of the most favored Young Beginners, by Virginia Montgomery- certo in C-minor; the Slow Movement As supplementary material to the first from Tschaikowsky's Concerto in B-flat-Swaying Daffodils, by Overlade; Renton's plane instruction book, the aim of this minor; and from such concertos as workbook is instructive recreation for use Beethoven's Concerto in G-major; Grieg's regitan Moon; Dance of the Rosebuds, by either in class or private teaching. The A-minor Concerto and the Concerto in because of 18 tecanical and musical qualities. Each of the twenty numbers Keats; Little Colonel, by Hellard; and various fundamentals, such as The Mu-Ack in the Box, by King. There also will sical Alphabet, Piano Keyboard, Hand fully arranged for pianists of average

THE CHILD TSCHAIKOWSKY, Childhood MENDELSSOHN'S ORGAN WORKS, Edited THE CHILD TO THE COMPOSERS, by Lottie Ells- and Revised by Edwin Arthur Kraft-In Boys of Famous Company of Polymers to Cole and Ruth Bampton—This addi-making this edition of Mendelssonn's worth ton will bring the number of volumes in Organ Works Arthur Kraft again distion will bring the educational series to plays his scholarly musicianship with this very popular categories this one usual care and thoroughness. This is a seven. As in the total boos, this one carefully planned edition made up of will emplay the complete organ works of the great his early accomplishments in music. In- composer which are the Six Sonatas terspersed throughout the story of Tschaiterspersed the will be easy arrangements Fugues, Opus 37. of the Theme from the "Allegro" of the of the Theme transfer of the Theme the special Advance of Publication Cash from the "Marche Slave"; the lovely Theme from "June" (Barcarolle); and the favorite Theme from the "Piano Con- TEN ETUDETTES IN THIRDS AND SIXTHS. certo No. 1." Also included will be a

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by Robert Nolan Kerr-The outstanding is released just in time for inspection by reputation which LITTLE PLAYERS has won justifies the preparation of its successor. Tunes for Little Players com- previously announced advance of publiprises music in the first grade, whose cation price is withdrawn and single purpose is to familiarize young children copies may be had for examination, with notation, to develop their sense of either through your local dealer, or direct rhythm and feeling for music, to provide exercises intended to strengthen and Travail and Triumph, Easter Cantata by control their fingers, and to encourage Lawrence Keating dramatically tells the good basic habits in playing. Technical story of the sufferings, death and resurwork is presented in the "Finger Parade" rection of the Saviour in a series of soles, which precedes each tune. The "fun" angle is strong throughout; appealing which text and music are artistically words accompany most of the tunes, and blended to make a most effective program attractive illustrations enliven the pages, for the choir's contribution to the church At the special Advance of Publication Lenten or Easter programs. Its presenta-Cash Price, 25 cents, postpaid, one copy may still be ordered.

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#### War and Wahnfried To THE ETUDE

I noticed in the June ETUDE that some-

repaired.

My brother is stationed in Bayreuth with the U. S. Army. He sent some pictures of the Festival House which showed the building to be in perfect condition. A few weeks later, however, he sent some more pictures and this time he sent some of what he called Wagner's House and Music Room, (Probably Wahnfried). These were shown to be badly bombed,

VIRGINIA GROVENSTEIN

## Band Questions Answered

(Continued from Page 79)

thin flexible wire about the reed. How- of the Air and the National Broadcastever, I suggest you contact a professional ing's University of the Air, but there is oboist, preferably one who is interested in room for radio stimulation and developoboe reed making and thus learn the art ment of the practice of music in the of making reeds. Every fine oboist is ex- home as well as elsewhere. perienced in this field since commercial The return of the Orchestras of the reeds are not adapted to the individual. Nation series to radio on Saturday after-Oboe, English horn and bassoon reeds noons from 3:00 to 4:00 P.M., EST (NBC must be "tailored" to fit the individual network) brings listeners in all sections embouchure, hence you will be much of the country an opportunity to hear more successful in your study and playing what is being done in this field throughof the oboe if you will learn to make your out America. There are twelve out of

## A Teacher or a Finger Chart Needed

I have been playing the clarinet for eight I have been playing the charmet for eight years but I do not know how to finger the notes in the extreme high register. Also, can rulary 15; and the Houston Symphony you explain the reasons for the group of side keys?

Orchestra, February 22.

Why don't you consult your local high school band conductor, or if a teacher is available, I suggest that you take a few lessons in order to gain this information. Undoubtedly you have other problems which would require the attention of a competent clarinet instructor. If this is

not possible, I would recommend a complete fingering chart for the clarinet. The may be secured from any music store and with a little study will provide the information you are seeking. However, there is no substitute for a good teacher.

## Choice of a Wind Instrument

I have played the piano for many years.

Now I wish to change to a wind instrument.

Would you please recommend an instrument for one with my background and experience?

—M. F. B., Texas.

The choice of a wind instrument for sn Acolino Grand Orchestrale Reed Organ. We intend to put the instrument haspe for our intend to put the instrument haspe for our intend to put the instrument haspe for our very shirt haspe for our recreation in off day hours that specific organ. In one of the form over which the paper passes is single row, St-note, the paper or rolls is ten and one-eighth inches in width. Player plans rolls cannot be used. We would sure approximate the struments, certain the first profile could tell us where we can obtain which the struments of the student of the student of the struments of the student of the this type of roll.

The fellows will chip in and pay the expense is physically adapted for a particular inof obtaining the rolls. We are most fond of marches, waltzes and the lighter veln of bright and colorful selections, but are happy to get in yain. Therefore, I suggest any consultations and work might very well be to make the color of the a reliable teacher of wind instruments for advice as to your potential physical qualifications for any particular instrument. I am sure this will help you select. the instrument for which you are best adapted.

I noticed in the June Errore that someone asked if Wagner's Festival House had been bombed, and that you did not have any information concerning this. My brother is stationed in Bayreuth works \_S M. Texas

A. Sonata by Moritz is an excellent work, recorded by Cecil Lesson-Decca; Concerto by Moritz is also an attractive composition: Rhapsodie by Debussy, also with orchestration: Sonata by Bilotti: Scaramouche by Milhaud. I am sure that you will find these works interesting and but seemed to be in the process of being sufficiently difficult to test your playing

## What Do Radio Listeners Want?

(Continued from Page 113)

eighteen orchestras to be heard this year which will be new to the series. During February four orchestras are scheduled to be heard: these are-the Dallas Symphony Orchestra, February 1; the Seattle Symphony Orchestra, February 8, the

"Music is a higher revelation

than philosophy. LUDWIG VAN BEETHOVEN: Letter to Bettina von Arnim, 1810

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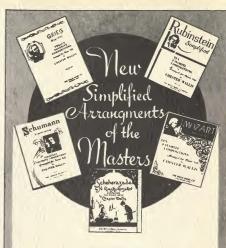
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